



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



## Über dieses Buch

Dies ist ein digitales Exemplar eines Buches, das seit Generationen in den Regalen der Bibliotheken aufbewahrt wurde, bevor es von Google im Rahmen eines Projekts, mit dem die Bücher dieser Welt online verfügbar gemacht werden sollen, sorgfältig gescannt wurde.

Das Buch hat das Urheberrecht überdauert und kann nun öffentlich zugänglich gemacht werden. Ein öffentlich zugängliches Buch ist ein Buch, das niemals Urheberrechten unterlag oder bei dem die Schutzfrist des Urheberrechts abgelaufen ist. Ob ein Buch öffentlich zugänglich ist, kann von Land zu Land unterschiedlich sein. Öffentlich zugängliche Bücher sind unser Tor zur Vergangenheit und stellen ein geschichtliches, kulturelles und wissenschaftliches Vermögen dar, das häufig nur schwierig zu entdecken ist.

Gebrauchsspuren, Anmerkungen und andere Randbemerkungen, die im Originalband enthalten sind, finden sich auch in dieser Datei – eine Erinnerung an die lange Reise, die das Buch vom Verleger zu einer Bibliothek und weiter zu Ihnen hinter sich gebracht hat.

## Nutzungsrichtlinien

Google ist stolz, mit Bibliotheken in partnerschaftlicher Zusammenarbeit öffentlich zugängliches Material zu digitalisieren und einer breiten Masse zugänglich zu machen. Öffentlich zugängliche Bücher gehören der Öffentlichkeit, und wir sind nur ihre Hüter. Nichtsdestotrotz ist diese Arbeit kostspielig. Um diese Ressource weiterhin zur Verfügung stellen zu können, haben wir Schritte unternommen, um den Missbrauch durch kommerzielle Parteien zu verhindern. Dazu gehören technische Einschränkungen für automatisierte Abfragen.

Wir bitten Sie um Einhaltung folgender Richtlinien:

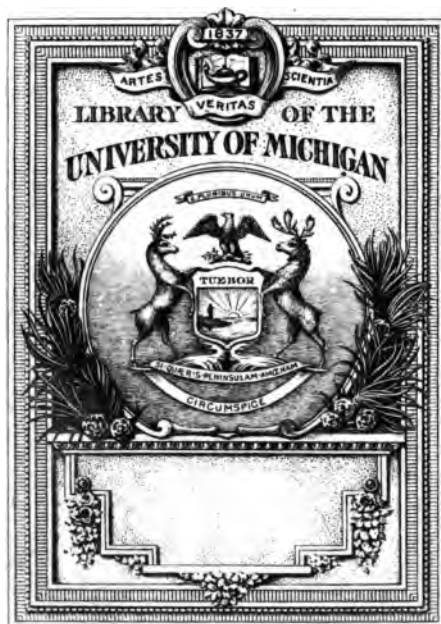
- + *Nutzung der Dateien zu nichtkommerziellen Zwecken* Wir haben Google Buchsuche für Endanwender konzipiert und möchten, dass Sie diese Dateien nur für persönliche, nichtkommerzielle Zwecke verwenden.
- + *Keine automatisierten Abfragen* Senden Sie keine automatisierten Abfragen irgendwelcher Art an das Google-System. Wenn Sie Recherchen über maschinelle Übersetzung, optische Zeichenerkennung oder andere Bereiche durchführen, in denen der Zugang zu Text in großen Mengen nützlich ist, wenden Sie sich bitte an uns. Wir fördern die Nutzung des öffentlich zugänglichen Materials für diese Zwecke und können Ihnen unter Umständen helfen.
- + *Beibehaltung von Google-Markenelementen* Das "Wasserzeichen" von Google, das Sie in jeder Datei finden, ist wichtig zur Information über dieses Projekt und hilft den Anwendern weiteres Material über Google Buchsuche zu finden. Bitte entfernen Sie das Wasserzeichen nicht.
- + *Bewegen Sie sich innerhalb der Legalität* Unabhängig von Ihrem Verwendungszweck müssen Sie sich Ihrer Verantwortung bewusst sein, sicherzustellen, dass Ihre Nutzung legal ist. Gehen Sie nicht davon aus, dass ein Buch, das nach unserem Dafürhalten für Nutzer in den USA öffentlich zugänglich ist, auch für Nutzer in anderen Ländern öffentlich zugänglich ist. Ob ein Buch noch dem Urheberrecht unterliegt, ist von Land zu Land verschieden. Wir können keine Beratung leisten, ob eine bestimmte Nutzung eines bestimmten Buches gesetzlich zulässig ist. Gehen Sie nicht davon aus, dass das Erscheinen eines Buchs in Google Buchsuche bedeutet, dass es in jeder Form und überall auf der Welt verwendet werden kann. Eine Urheberrechtsverletzung kann schwerwiegende Folgen haben.

## Über Google Buchsuche

Das Ziel von Google besteht darin, die weltweiten Informationen zu organisieren und allgemein nutzbar und zugänglich zu machen. Google Buchsuche hilft Lesern dabei, die Bücher dieser Welt zu entdecken, und unterstützt Autoren und Verleger dabei, neue Zielgruppen zu erreichen. Den gesamten Buchtext können Sie im Internet unter <http://books.google.com> durchsuchen.

A

803,402















2022

100



• • • • •  
SCHILLER IM JAHRE 1782

NACH DEM GEMÄLDE JAKOB FRIEDRICH WECKERLINS  
aus *Westermanns Monatshefte* [see p. vi]

# Kabale und Liebe

Ein bürgerliches Trauerspiel

*Johann Christoph*  
von  
Friedrich Schiller

*EDITED WITH INTRODUCTION, NOTES AND  
APPENDIX*

BY

WM. ADDISON HERVEY

*Professor in Columbia University*

SECOND EDITION, REVISED



NEW YORK  
HENRY HOLT AND COMPANY

**COPYRIGHT, 1912,**  
**BY**  
**HENRY HOLT AND COMPANY**

Grad. R. R. 2  
German - Curr.  
Wahr

11-9-25

150476

Transfer to  
J. S. Starks  
1-6-69

## PREFACE

THERE are several reasons why *Kabale und Liebe* is well suited to serve as an introduction to Schiller's early dramas, some knowledge of which is essential to a proper understanding of his place in the literary epoch which he helped to create. Chief of these reasons is the relation of this drama to the author's life and times. It makes the student acquainted with a significant phase of the Storm and Stress and reveals some of the conditions which produced that movement. The language and style are not too difficult for the year following the completion of the Intermediate requirement, while difficult enough to advance the student's reading ability. The plot and characters hold the student's interest and raise questions that develop his critical faculty to excellent advantage because they are within his grasp.

The foregoing observations are based upon the use of this text with college classes for the past ten years, as part of an introduction to the dramatic works of Lessing, Goethe and Schiller. *Kabale und Liebe* has been read toward the end of the year, the texts preceding having included *Emilia Galotti* and *Götz von Berlichingen*. The importance of the former as a preparation for Schiller's bürgerliches Trauerspiel goes without saying. To assist the students in their preparation a set of explanatory notes was provided and out of these the present edition has grown. The Notes are intended to help where the ordinary student's dictionary may fail and at the same time to save the good student unnecessary labor in finding out the meaning of words and phrases which would be familiar to him in their usual sense. The Notes further provide suitable paraphrases of the few passages where an attempt at close translation — if such

be the habit — might, under some conditions, be undesirable. This expedient has seemed preferable to that of tampering with the text. The Comment following the Notes on the several groups of scenes is intended to stimulate discussion rather than to obviate it. To the same end, in the portions of the Introduction which deal with contemporary and later criticism of the play, the varying opinions on some of the important points have been indicated.

The Introduction is intended to give what the average student should be required to know as well as what, in addition, the better student will wish to know. For the latter, in particular, the chapter on Literary Forerunners is designed. It is, of course, not a question of showing what Schiller borrowed from this or that predecessor, but of making clear the stimuli that made this work the natural product of a given author at a given time. This is quite as important as the element of personal experience and environment. Every teacher knows that a mere catalogue of influences is valueless and that the undergraduate cannot be expected to seek first-hand information in numerous instances, although he may do it very profitably on a single topic. Nor are the tools always at hand for the acquisition of second-hand information. For these reasons enough is told of the more important works cited to make the points of resemblance fairly intelligible. *La nouvelle Héloïse*, for instance, would be little more than a title unless the instructor were in a position to supplement a brief reference such as suffices for a familiar work of German or of English literature. Experience shows, too, that a modicum of comparative study encourages a few students to read for themselves, an admitted desideratum. The many references to the text may encourage the student to investigate for himself, as an elementary application of scientific method.

The footnotes in the Introduction indicate the sources of information and suggestion to which I am mainly indebted; these are grouped in the Bibliography. I have, of course,

profited by the monumental fragment of Minor's work and hardly less by Bellermann's indispensable *Beiträge*. Müller's *Studie* has been, from the beginning, of very great value. Original material has been examined at first hand whenever accessible. Such examination has shed additional light on the literary antecedents of Schiller's play, particularly in the case of Rousseau's novel. The standard critical biographies have been used incidentally. The student is assumed to have access to Thomas's *Life and Works of Schiller* and is expected to read at least the chapter on this play.

The text is based upon that of Wilhelm Vollmer (the editor of *Kabale und Liebe* in Goedeke's *Historisch-Kritische Ausgabe*), as published separately in 1880, with certain of the readings adopted by Bellermann in his admirable edition (*Werke*, vol. 2). A more definite statement will be found in the Appendix. The orthography has been modernized according to Duden, but forms significant for the author's usage at that time — such as *añnen* (in the sense of *añnen*), *fobern*, *für* with the dative (where modern usage requires *vor*), *añnmöglich*, *wenn* (= *wann*), *gwo* — have been retained, after some hesitation; likewise such spellings as *Dinte*, *gäh*, *fußt*, *teutfch*, and the frequent strong adjective-inflection where present usage requires the weak inflection. Archaic spellings that have no dialectic or other significance (such as *Mäze*, *füzeln*, *Sehrödnif*) have been modernized, as in Vollmer and Bellermann. Obvious or probable typographical errors are corrected. I am mindful of the risk involved in acquainting the student at this stage with obsolete forms or with such a construction as *für purem Gift*, but if he subsequently goes to Bellermann or the *Säkular-Ausgabe* for one of the other early plays he will encounter them without explanation, and it may therefore be expedient to acquaint him with them here.

It has not seemed best to include in the Introduction a formal consideration of the language of the play, but attention is called in the Notes to peculiarities as they occur.

An index of archaic and dialectic forms and foreign words follows the Notes. They are discussed briefly in the Appendix in connection with the remarks on the text. The Appendix also contains a short account of Translations and Foreign Stage Versions and a Bibliography.

The illustrations are reproduced from engravings by (Johann) Heinrich Ramberg (1763-1840), for many years Hanoverian court painter and well known as illustrator of many literary works, including the dramas of Shakespeare and Schiller. The portrait of Schiller is after the colored reproduction in *Westermanns Monatshefte*, vol. 109 (Oct. 1910) of a small painting (29 × 23 cm.) lately rediscovered and believed to have been made by Jakob Friedrich Weckerlin, as a student in the Art Department of the Karlsschule, in 1782 (cf. the accompanying article by Dr. Max Rubensohn in the *Monatshefte*, p. 64 ff.). It affords an interesting comparison with the more familiar portraits of later years. A copy hangs in the gallery at Cassel (cf. *Marbacher Schillerbuch*, III, 253 f.). This copy is reproduced in *Könnecke's Deutscher Literatur-Atlas*. A facsimile of the title-page of the first edition immediately precedes the text.

My thanks are due to my colleagues, Professor Frederick W. J. Heuser and Dr. Juliana Haskell, who have read *Kabale und Liebe* with classes in Columbia College and Barnard College, respectively, and who have accordingly been able to give me valuable criticism. I am indebted to Professor C. F. Kayser, of Hunter College, for aid with the Notes on the opening scenes.

In the Second Edition I have corrected the errors which my colleagues and I have discovered, and others brought to my attention by Professor E. C. Roedder's very helpful review in the *Monatshefte für deutsche Sprache und Pädagogik* for January, 1914. A facsimile of the "Bauerbach fragment" of Schiller's manuscript has been inserted, p. xxii.

W. A. H.

NEW YORK, June, 1912; June, 1915.



# CONTENTS

	PAGE
PREFACE . . . . .	iii
INTRODUCTION	
The place of <i>Kabale und Liebe</i> in Schiller's career	ix
I. THE GENESIS OF <i>Kabale und Liebe</i> . . . . .	xi
II. PLOT AND STRUCTURE . . . . .	xxv
III. CHARACTERS OF THE PLAY:	
a. Miller and his Wife . . . . .	xxxv
b. Luise . . . . .	xxxviii
c. Ferdinand . . . . .	xliii
d. The President . . . . .	xlvi
e. Wurm . . . . .	xlvi
f. von Kalb . . . . .	li
g. Lady Milford . . . . .	lii
h. The Kammerdiener . . . . .	lv
IV. INFLUENCES:	
a. The Personal Element . . . . .	lvi
b. The Historical Background . . . . .	lix
c. Literary Forerunners:	
1. Middle Class Tragedy . . . . .	lxviii
2. Lillo's <i>London Merchant</i> . . . . .	lxix
3. Richardson's Family Novels. <i>Clarissa</i> <i>Harlowe</i> . . . . .	lxx
4. The Middle Class in French Literature. Diderot's <i>Le Père de Famille</i> . . . . .	lxxi
5. Lessing: <i>Miss Sara Sampson</i> . . . . .	lxxiii
<i>Emilia Galotti</i> . . . . .	lxxiv
6. Rousseau's <i>La Nouvelle Héloïse</i> . . . . .	lxxviii
7. Goethe: <i>Werthers Leiden</i> . . . . .	lxxxiii
<i>Götz and Clavigo</i> . . . . .	lxxxiv
8. Miller's <i>Siegwart</i> . . . . .	lxxxv
9. Gemmingen's <i>Der deutsche Hausvater</i> . . . . .	lxxxv
10. H. L. Wagner: <i>Die Kindermörderin</i> . <i>Die</i> <i>Reue nach der Tat</i> . . . . .	lxxxix

	PAGE
11. Lenz: <i>Die Soldaten</i> . . . . .	xc
12. Klinger and Leisewitz . . . . .	xc1
13. Influence of Shakespeare's <i>Othello</i> . . . . .	xciii
V. CONTEMPORARY IMPORT . . . . .	xcv
Later Influence . . . . .	xcix
VI. STAGE PRODUCTION — CONTEMPORARY CRITICISM	ci
TEXT . . . . .	1-137
MEMORABILIA . . . . .	138
NOTES AND COMMENT . . . . .	139-255
ABBREVIATIONS . . . . .	140
INDEX TO NOTES:	
1. Archaic and Dialectic Forms . . . . .	256
2. Foreign Words . . . . .	256
3. Idioms and Colloquialisms . . . . .	257
4. Grammatical . . . . .	258
5. Authors and Works Cited. . . . .	259
APPENDIX	
A. — THE TEXT OF <i>Kabale und Liebe</i> . . . . .	261
B. — TRANSLATIONS — FOREIGN STAGE VERSIONS	264
C. — BIBLIOGRAPHY . . . . .	269

## ILLUSTRATIONS

Schiller im Jahre 1782. After the portrait by J. F. Weckerlin . . . . .	<i>Frontispiece</i>
Discarded fragment of the MS. of <i>Kabale und         Liebe</i> . . . . .	xxii
Title Page of first edition of <i>Kabale und Liebe</i>	Page 1
Luise. Dieser lange Tautropfe Zeit usw. . . . .	Facing " 14
Lad. Weg mit diesen Steinen . . . . .	" " 34
Miller. Knie vor Gott und nicht vor — Schelmen . . . . .	" " 56
Hofmarschall. Mein Verstand steht still . . . . .	" " 66
Luise. Nehmen Sie, mein Herr. Es ist mein ehrllicher Name . . . . .	" " 82
Ferdinand. Ich brüde ab, oder bekenne! . . . . .	" " 88
Lad. In deine Arme werf ich mich, Jugend! . . . . .	" " 102
Ferdinand. Laßt mich an diesem Altar ver- scheiden . . . . .	" " 136

## INTRODUCTION

### THE PLACE OF *KABALE UND LIEBE* IN SCHILLER'S CAREER

SCHILLER's dramatic production falls into two periods, each of about six years' duration and separated by an interval of twelve years. This division is based upon the completion of the two dramas, *Die Räuber* (1781) and *Wallenstein* (1799), with which the periods respectively began; each drama had been two or three years in course of composition. Of Schiller's nine completed dramas, four (*Die Räuber*, *Fiesco*, *Kabale und Liebe*, *Don Carlos*) belong to the first period, five (*Wallenstein*, *Maria Stuart*, *Die Jungfrau von Orleans*, *Die Braut von Messina*, *Wilhelm Tell*) to the second. With the exception of *Don Carlos* the early dramas are in prose, while all those of the so-called classical period are in verse. In content, as well as in form, they are radically different, but in theme and import some resemblances are discoverable. *Don Carlos* marks, in some respects, a transition from the earlier to the later manner, but is essentially a product of the poet's youth. It was followed by a period of study and production in history, philosophy and esthetics which materially modified Schiller's ideas and ideals. From his changed viewpoint and under the contributory influence of close intercourse with Goethe the great dramas of his last years were written. Both the poet and his critics assign to these masterpieces a far higher place than to the dramas of his youth. Schiller's sister-in-law<sup>1</sup> even tells us that in his later years "he did not like to speak of *Die Räuber* and his other early dramas; it often seemed, indeed, as if he wished they were not printed."

<sup>1</sup> Karoline von Wolzogen, *Schillers Leben* (Cotta, Weidm.), p. 251.

This is confirmed by Goethe's statement to Eckermann<sup>1</sup> that Schiller had made a vain attempt to revise his first three plays for the Weimar stage, "for they were intolerable to him and he would not have them produced in their original form." More than once Schiller the critic dealt unjustly with Schiller the poet. These early plays do honor alike to the author's genius and to his conscience, and a knowledge of them is indispensable to a proper appreciation of his life and art.

*Kabale und Liebe* was the last of Schiller's prose dramas, the last but one (*Die Braut von Messina*) to deal with fictitious characters<sup>2</sup> and incidents. Written in the most trying period of his life, it is the most subjective of Schiller's plays, the most spontaneous and immediate expression of what lay nearest his heart. Not even *Die Räuber* is so essentially the product of the author's experience, the mirror of his environment. Both of these plays owe much to the literary influences by which the author was affected and to the spirit of revolt which dominated the last decades of the eighteenth century. In *Kabale und Liebe* a type of drama to which Lessing, thirty years before, had given the initial impulse in Germany reached its climax; and this was, in turn, to serve as a prototype of its class in the succeeding century.

The foregoing indicates the matters to which the student's attention is directed in the topical discussion that follows. Chapters I and II (Genesis and the analysis of Plot and Structure) should be read as introductory to the text or parallel with it; the remainder should be postponed until the text is completed, although Chapters III and IV (Characters and Influences) should be consulted whenever reference is made from the Notes. In the latter will be found incidental criticism in immediate connection with the portion of the text under consideration, particularly

<sup>1</sup> Eckermann, *Gespräche mit Goethe*. January 17, 1827.

<sup>2</sup> But certain of these were modeled upon actual persons and the setting and background owe much to reality; cf. *infra*, p. lix. (The story of *Wilhelm Tell*, now known to be in the main fictitious, was accepted as historical in Schiller's time.)

in the Comment appended to each group of scenes (e.g. I. 1-4 and 5-7, II. 1-3). Following the Notes is an Appendix containing a list of the principal editions of the play and of the important works relating to it, many of which are cited in this Introduction. The Appendix also includes a brief review of the principal translations and foreign stage versions.

## I. THE GENESIS OF *KABALE UND LIEBE*<sup>1</sup>

The memorable first performance of *Die Räuber* occurred January 13, 1782. Schiller had secretly come to Mannheim for the great occasion, absenting himself without leave from his post as regimental surgeon. After witnessing the unprecedented triumph of this, his first play, he could not long endure the dull, distasteful routine at Stuttgart. Six months before a reviewer of the published drama had said that in this author, if ever, Germany might expect to find her Shakespeare.

Schiller was anxious to see a second performance of *Die Räuber* and wrote to Dalberg, May 24 (*Briefe*, I. 58), that he would start for Mannheim on the morrow and hoped his play would be given during his short stay. The time chosen for the trip was during the absence of the Duke on a visit to Vienna. As before, Schiller did not ask for leave, knowing well that it would be refused. His absence was known, however, to his superior officer. Schiller was accompanied by Frau von Wolzogen, who was later to be his benefactress, and Frau Vischer, with whom he lodged. They spent two days in Mannheim, but to their disappointment *Die Räuber* was not given.<sup>2</sup> This second taste of liberty made the

<sup>1</sup> The first-hand sources of information respecting the composition are Schiller's letters, which have been edited by Fritz Jonas, in seven volumes (cited as *Briefe*), and the narrative of his friend and companion in flight, Andreas Streicher: *Schillers Flucht von Stuttgart und Aufenthalt in Mannheim. Stuttgart and Augsburg, 1836* (cited as Streicher). Reprinted in *Cotta'sche Handbibliothek* (cited as Repr.) and in Reclam's *Universal-Bibliothek*.

<sup>2</sup> Contrary to the statement usually made; cf. Karl Berger, *Schiller. Sein Leben und seine Werke*, I. 236, 628.

young surgeon more discontented than ever. "The contrast between my fatherland and Mannheim," he writes Dalberg a few days later (*Briefe*, I. 60), "makes Stuttgart and all Swabian surroundings intolerable and loathsome." He would throw himself into Dalberg's arms. Schiller then suggests a formal plan of campaign to gain the Duke's consent to his leaving Stuttgart. Dalberg is especially to emphasize the glory that will accrue to the Academy and its founder through the distinction attained by the young graduate. Schiller is, moreover, to have leave of absence for a definite period, returning to the Duke's service at its expiration and in the interval not neglecting his study and practice of medicine.

However much Dalberg wanted Schiller's plays he was in no hurry to get the author on his hands. One play does not make a Theaterdiener. Nor would the intendant risk offending the Duke of Württemberg by seeming to abet the young surgeon's defection from his service, possibly in opposition to his will.

Meanwhile something happened which made Schiller's wish to leave Württemberg a resolve and at the same time materially lessened the chances of Dalberg's coöperation. Toward the end of June the Duke learned somehow of Schiller's second Mannheim trip and punished him for the breach of discipline with two weeks' arrest, forbidding him all further communication with foreign parts. It was during this period of confinement (probably from June 28 to July 12, 1782) that *Kabale und Liebe* was conceived, according to Karoline von Wolzogen.<sup>1</sup> Streicher's statement, (p. 110, Repr., p. 78) that Schiller was carrying in his mind the idea of writing this play from the time they left Mannheim (i.e. September 30, after their flight from Stuttgart, as narrated below), does not disprove the earlier date. The necessity of finishing *Fiesco* before leaving Stuttgart, that he might have it ready to offer Dalberg, prevented his beginning actual work on a new play. Streicher adds, more-

<sup>1</sup> *Schillers Leben*, p. 27.

over, that "the plan had already so far progressed that the main incidents were clearly defined." Continuing, Streicher says that the author "undertook this tragedy more as an attempt to see whether he could descend to the middle-class sphere than with the intention of devoting himself frequently or permanently to this species of composition." The development of the so-called *bürgerliches Trauerspiel*, just then the most popular type of drama, and Schiller's indebtedness to several of his predecessors in this field, will be discussed in a subsequent chapter. Suffice it to say here, in view of Streicher's remark, that two such plays, which have obviously furnished some motifs for *Kabale und Liebe*, had lately occupied Schiller's attention — one of them indeed in the very period of his arrest. Writing to Dalberg, December 12, 1781 (*Briefe*, I. 50), he mentions Baron von Gemmingen, who had given a reading of *Die Räuber* at Mannheim, and says that he has found *Der deutsche Hausvater* "uncommonly good." Gemmingen's play had achieved considerable success at Mannheim (1780) and Schiller would naturally study it carefully if he were planning an attempt in this field. In the letter of July 15, 1782 (*Briefe*, I. 63), telling Dalberg of his arrest, he mentions two books which the intendant had lent him, evidently with the idea of suggesting subjects for dramatic treatment. One was St. Réal's 'historical' novel, *Dom Carlos*, the other a volume of plays by Heinrich Leopold Wagner dedicated to Dalberg. Of the latter he mentions the translation of *Macbeth*, in his opinion utterly without merit, and the original drama, *Die Kindermörderin*. This play, he says, "has pathetic situations and interesting features. But it does not rise above the level of mediocrity. It works but little on my feelings and is too watery." Nevertheless, as will be seen later, this play gave Schiller some important suggestions for characterization and furthered the plan which he was working out in these two weeks. An entirely new element, the attack on princely licentiousness and misrule, was supplied by the author's experience. His own hard lot,

the yoke of tyranny which was just then resting so heavily upon him, — it was this that added to the familiar theme of love opposed by barriers of class distinction the indictment of a vicious aristocracy. It was this, as Thomas says, that "tipped his pen with fire."<sup>1</sup>

In the letter to Dalberg last mentioned he asks for a position at Mannheim and urges speedy action. Unless he can come soon he "will be forced to take a step that will make it impossible for him to remain in Mannheim." His *Fiesco* will be ready to submit to Dalberg by the middle of August. Dalberg took no notice of this letter.

Matters were made still worse by the affair of the Grisons,<sup>2</sup> which occurred in August. In Act II, Scene 3 of *Die Räuber* the Swiss canton is called "the Athens of modern scoundrels." The allusion was merely incidental and Schiller probably had no thought of its being taken seriously. In any event it is said to have been a deserved rebuke by reason of the notorious maladministration of justice which prevailed there. It was not long before protest was made, first in print, then by letter to Schiller, who ignored the demand for retraction. A certain Ludwigsburg official, named Walter, then brought the matter to Karl Eugen's attention. Schiller was ordered henceforth to submit his writings to the Duke before publication. He refused and was forbidden to write any more plays on penalty of being cashiered and imprisoned in the fortress of Hohenas. This was no idle threat for the poet Schubart had languished there, without trial, since 1776.

Schiller now resolved upon flight and worked with assiduous diligence to complete *Fiesco*. Before taking this step he made a last appeal to the Duke (September 1, 1783), humbly begging permission to continue his work and promising to submit everything to a review. This letter the Duke would not receive and was forbidden to send any further communication.

<sup>1</sup> Calvin Thomas, *The Life and Works of Friedrich Schiller*

<sup>2</sup> Cf. Karl Berger, I. 240 f. Reinhold Steig, *Euphorion*.



A favorable opportunity for flight was offered by the visit of the Russian crown prince Paul, September 17-25, during which time the court would be occupied with a continuous round of social gaiety. The flight would hardly have been possible without the moral and financial support of his noble friend, Andreas Streicher, who cheered him with unflinching sympathy and literally shared with him his last cent in the crucial weeks that followed the flight.<sup>1</sup> He had also the offer of a place of refuge from Frau von Wolzogen, whose house at Bauerbach was to become his asylum in time of direst need.

On the evening of September 22 Schiller and Streicher left Stuttgart unobserved. Traveling by carriage (as Dr. Ritter and Dr. Wolf, respectively) during most of that night and the following day, they reached Mannheim on the twenty-fourth. Dalberg was attending the festivities at Stuttgart, so they presented themselves to Meyer, manager of the National Theater. Meyer made Schiller write forthwith to the Duke, begging forgiveness for his flight and permission to return under a promise that the prohibition of his literary work be removed (*Briefe*, I. 68). A few days later a reply came from General Augé, to the effect that the Duke was "very graciously disposed" and Schiller should return at once. The latter prudently asked for more definite assurance, which was not forthcoming. It is doubtful whether Schiller, having once fled, honestly wished to return, or whether he was merely trying to pacify the prudent Meyer. At any rate he knew better than to hazard a return on the vague terms proposed.

September 26 *Fiesco* was read to a committee of the Mannheim company. Dalberg had not yet returned. Schiller's Swabian accent and monotonous declamation made this reading an utter failure. Disappointed and chagrined, Schiller and Streicher went back to their lodgings. The manuscript was left with Meyer overnight and when Strei-

<sup>1</sup> In his book, already referred to, Streicher has left a most valuable account of Schiller's flight and wanderings.

cher sought him early the next morning he completely reversed his judgment. *Fiesco* was "much better constructed than *Die Räuber*; it must have an early production."<sup>1</sup>

As nothing could be learned of the Duke's attitude or intentions respecting the young fugitive, it seemed prudent to leave Mannheim for a time. September 30 Schiller and Streicher started on foot for Frankfurt, where they arrived on the second day following and took simple lodgings in the suburb Sachsenhausen. The next day Schiller wrote to Dalberg asking him to advance three hundred florins on *Fiesco*, which he promised to have ready for the stage in three weeks. In this letter (*Briefe*, I. 70) he tells the intendant frankly of his desperate need and of his anxiety to pay debts in Stuttgart amounting to two hundred florins. The eagerly awaited answer brought bitter disappointment, for Meyer wrote that Baron Dalberg would make no advance on *Fiesco*, which was not available in its present form, and that nothing could be done until the revision should be completed. Schiller decided to return to Mannheim, or the immediate vicinity, where he could live more cheaply while revising *Fiesco* and at the same time be near his friends Schwan (a publisher) and Meyer. He and Streicher were obliged, however, to remain about two weeks in Sachsenhausen, awaiting a remittance from the latter's mother, for their scanty funds were wholly exhausted. The poet was still fearful of pursuit and wrote to his Stuttgart friend, Dr. Jacobi, that he was on his way to Berlin and would probably go from there to St. Petersburg.

During these two weeks Schiller had worked on the scenario of his new play, *Luise Millerin* (as *Kabale und Liebe* was first called), and so greatly did it interest him that the revision of *Fiesco* was an unwelcome interruption. On their return from Frankfurt the two friends took lodgings at Oggersheim, a village about an hour's walk from Mannheim. As the letters from Stuttgart continued to urge the utmost secrecy, Schiller here took the name of Dr. Schmidt.

<sup>1</sup> Cf. Streicher, p. 90 ff., Repr., p. 65 ff.

The very first evening at Oggersheim Schiller resumed work on *Luise Millerin*, the characters of which, as Streicher tells us (p. 120, Repr., p. 84), he found would be peculiarly suited to the members of the Mannheim company. For the next week he devoted himself continuously to this play. Streicher's clavichord had been sent from Mannheim and his music was often invoked as an accompaniment to the poet's work. During the long autumn evenings he would pace up and down the room in the moonlight while Streicher played.

But it was imperative that he complete *Fiesco*, for October was drawing to a close and Streicher's money was nearly gone. Finally, early in November, the task was completed and once more he waited in suspense for Dalberg's verdict. It was the end of the month before the answer came that "even in this revision the tragedy could not be produced, that accordingly it could not be accepted nor could any honorarium be granted for it." No reasons for the rejection of the play were vouchsafed.

Shortly before this it had been decided that Schiller could not with safety remain in Mannheim. As a matter of fact the Duke seems to have taken no notice of Schiller's flight and the poet was at no time actually in danger of pursuit. After his arrest the previous summer Schiller had spoken of his intended flight to Frau von Wolzogen, one of his most intimate Stuttgart friends and the mother of two fellow students in the Academy. She had offered him a refuge, should he need it, on her baronial estate at Bauerbach, a short distance from Meiningen. In his straits Schiller bethought himself of her promise. She redeemed it without hesitation, with the understanding that his identity was to remain a secret during his stay. On the last day of November he set out for Bauerbach, bidding a tender farewell at Worms to the faithful Streicher, who was to remain at Mannheim. It was bitterly cold and Schiller was ill-equipped for the stage-coach journey of seven days. He reached Meiningen on the forenoon of December 7 and after

dining with Reinwald, the ducal librarian, to whom he had letters, walked out to Bauerbach, three or four miles distant. It was a dreary little village, inhabited by the simple peasant-subjects of Frau von Wolzogen, but it was a welcome refuge, as well from the dreaded pursuit as from anxiety for his daily needs. His letters to Streicher and Schwan the next day (*Briefe*, I. 81, 83) show the happiness and contentment he has found in this asylum.

Schiller remained in Bauerbach nearly eight months (till July 24, 1783) and to this period the composition of *Kabale und Liebe* mainly belongs. He lost no time in getting to work and two days after his arrival sends Reinwald a list of eighteen or twenty books that he wishes to consult. These include the critical writings of Lessing and two of Shakespeare's plays, *Othello* and *Romeo and Juliet*. Two weeks later he asks that the latter play be sent as soon as possible, since he wants something from it for his new drama. Among the other books named are Robertson's *History of Scotland* and St. Réal's novel *Dom Carlos*, indicating that he was already thinking of his next play.<sup>1</sup> From this it would seem that *Luise Millerin* was nearing completion and indeed he wrote Reinwald, December 17, that his new tragedy would be ready to submit for his examination within two weeks. Schiller, however, was always sanguine respecting the completion of his plays and was ever planning in advance for the next one. How much had been written at Oggersheim we do not know, but according to Streicher's account it must have been considerable, for he worked on it unremittingly during the first week and after the revision of *Fiesco* was completed, early in November, three weeks elapsed while he was awaiting Dalberg's decision.

Schiller's work was pleasantly interrupted early in the new year by the arrival of Frau von Wolzogen and her daughter Charlotte, an attractive girl of sixteen. They re-

<sup>1</sup> He was considering the dramatization of the story of Mary Stuart as well as that of Don Carlos.

mained about three weeks, spending some time at Walldorf, the estate of Frau von Wolzogen's brother, Forest Commissioner von Ostheim. Here Schiller made a visit of several days and found the first congenial society he had enjoyed since coming to Bauerbach. Apparently Frau von Wolzogen felt some anxiety lest her relation to the fugitive should be discovered, for at her request he wrote her a decoy letter, dated from Hannover (*Briefe*, I. 91), in which he declares his intention of going to England and later to North America, should the Revolution end successfully. With the same purpose he writes to Streicher, January 14 (*Briefe*, I. 92), that Frau von Wolzogen's duty to her children has obliged her to withdraw her aid. In this letter he says that *Luise Millerin* is done. This may, as Minor thinks, be a misstatement, or it may be that the first draft was actually completed at that time. In any case the play was not in satisfactory shape, for two weeks later (January 29) he writes to Reinwald that *Luise Millerin* is racking his brain. "You cannot believe what an effort it costs to work myself into a new kind of composition" (meaning the *bürgerliche Trauerpiel*). Probably he was engaged in polishing the first draft preparatory to making a clean copy, for on February 14 he requests Reinwald to send him some good paper for that purpose. Ten days or two weeks later (*Briefe*, I. 99) he writes Reinwald concerning his negotiations with the Leipzig publisher Weigand, who was willing to accept the new play without examining the manuscript and to pay for it in advance of publication. Weigand, however, wanted Schiller to write a prose tale, to be published with *Luise Millerin*, and the negotiations came to naught. The drama must have been completed to his satisfaction at this time, for he now devotes himself to preparation for his next work.

*Luise Millerin*, however, was still to cost much labor before it should receive the form in which we know it as *Kabale und Liebe*. Through Streicher news of the play had reached Mannheim and inquiries were made. Dalberg

made overtures and sought to excuse his shabby treatment of the poet (*Briefe*, I. 106).<sup>1</sup> To Reinwald (*Briefe*, I. 107) Schiller expressed his doubt as to whether the drama would be to Dalberg's liking. The possible disadvantages of the work are set forth in a diplomatic letter to Dalberg, dated April 3 (*Briefe*, I. 110): "Aside from the large number of characters and complicated plot, the satirical tendency, which is perhaps not duly restrained, and the ridicule of an aristocratic species of fools and scoundrels, this tragedy has the fault of alternating the comic and the tragic, humor and terror, and although the ending is tragic enough, some humorous characters and situations have a prominent place." If these faults should not seem objectionable, the play would, perhaps, be satisfactory. They are, however, essential to the work and if it cannot be produced with them, the author had better withhold it.

Schiller is evidently concerned to prepare Dalberg for some dangerous features of the play and, especially, to treat his overtures with becoming dignity and reserve, mindful of the snubs which he had received when he had made advances. "I have written him about its many faults," he tells Reinwald, "so that he may see how little I wish to seek his patronage." It is clear, too, that he will not mutilate this play at Dalberg's behest as he had been forced to do with *Die Räuber*. It is evident, however, that Schiller either greatly exaggerated the "faults" or that he later made considerable changes, for they are only in part characteristic of *Kabale und Liebe* as we have it. In particular, we find neither a multiplicity of characters nor an involved plot. Dalberg was not deterred by Schiller's warning. Indeed, these so-called faults were merits, from the standpoint of the stage, and the author should send him the play as soon as possible (*Briefe*, I. 116). *Don Carlos* was accordingly put aside until *Luise Millerin* should be ready.

<sup>1</sup> The intendant probably felt that he could again, with safety, interest himself in Schiller.

In spite of Dalberg's willingness to take *Luise Millerin* as Schiller had described it, the author subjected the play to a thorough revision, which took about three months of hard work. As usual, he is over-sanguine about its completion, for on April 24, he expects to have it finished, for the most part, in a week (*Briefe*, I. 120). As usual, too, he is eager to get it off his hands in order to go at his next play, in this case *Don Carlos*, which Dalberg had originally suggested and was urging him to continue. On May 3, however, it is still far from completion and is making him rise every morning at five (*Briefe*, I. 120). He finds it hard to do good work under such pressure but, nevertheless, the play is improving. Reinwald must no longer be startled by changes. These, he had said in the letter of April 24, were very extensive ("Meine *Luise Millerin* habe ich sehr verändert") and at first not at all to his liking ("Das ist etwas Verhaßtes, schon gemachte Sachen zernichten zu müssen"), but now "his Lady (Milford) is interesting him almost as much as his sweetheart<sup>1</sup> in Stuttgart." A week later he is hindered by some matters of doubt and by May 22 he has made no progress (*Briefe*, I. 121, 122). Nor did he make any for the next three or four weeks. On May 20, Frau von Wolzogen and Lotte arrived from Stuttgart. After visiting their relatives and making trips to Gotha and Meiningen they returned to Bauerbach for the first two weeks of June. Schiller is desperately in love with Lotte and is tormented by jealousy of one Winkelmann, a favored suitor for her hand. In letters to Frau von Wolzogen between May 20 and 30 he states his feelings very frankly. He will gladly sacrifice the poet's laurels for the happiness of possessing Lotte's love (*Briefe*, I. 125) — realizing, probably, that his present precarious existence hardly qualified him for matrimony. And this, he felt, was not the only obstacle, for

<sup>1</sup> His *Dulcinea* was probably, as Minor (*Schiller. Sein Leben und seine Werke*, II. 109) thinks, Charlotte von Wolzogen. Maltzahn, however, identifies her with Frau Vischer, Boxberger (*Archiv für Literaturgeschichte*, v. 266) with Franziska von Hohenheim.

his name was plain Schiller, while Lotte's was *von Wolzogen*. He seems to have received no encouragement either from Lotte or from her mother and the matter was for Schiller by no means as serious as he conceived it to be.<sup>1</sup>

Such a state of mind was scarcely favorable to serious work and after Lotte's departure he finds it difficult to resume. June 14 he wrote Reinwald that he would have not more than two or three acts ready for him to take on a journey he was about to make. Nearly a month afterward (July 10) he has not yet sent them. The visit of Lotte was, however, of some positive consequence. She left her imprint on the heroine and her admirer's jealousy may have found an echo in some important passages of the tragedy (cf. p. lvi).

That the changes made in this period were considerable and significant seems certain from Schiller's utterances, as quoted above, but their nature is almost wholly a matter of speculation. What is probably a discarded fragment of the revision (not of the first draft, as has been supposed; cf. p. lji) was found among the papers of Frau von Wolzogen. It consists of a single quarto leaf and begins with the words "einst gegeneinander stellt," in this edition page 41, line 7, and continues to p. 42, l. 20 with little variation from the present text (cf. N. 42. 19), save that Ferdinand's name is *Wieser* instead of *Waller* ("Ich bin nicht die Abenteurerin, Wieser, für die Sie mich halten," cf. 41. 14). His words "Ich bin begierig" (41. 11) are missing. Following the Lady's words, "Jetzt verdammen Sie mich!" (42. 19), Ferdinand, in the fragment says: "Das ist wider die Abrede, Lady — Sie sollten sich von Anklagen reinigen und machen mich zu einem Verbrecher — Fluch über . . ." Here the fragment ends. In the present text these words are found on page 44, line 11. A significant part (42. 25-44. 9) of the Lady's narrative is missing and was probably not

<sup>1</sup> It was about a year later (June 7, 1784) that he definitely asked Frau von Wolzogen for Lotte's hand, the engagement with Winkelmann having meanwhile been broken. Frau von Wolzogen's refusal was kind, but final, and Schiller accepted it with good grace.







gebildet als etwas französisch — ein wenig gelb und  
 der Flügel; das so schön vorstehend ist, auf Gold und  
 Silber zu setzen, unter einem Baum stehen zu lassen  
 und einen Mund haben, der nicht fliegen zu können und  
 die Schwingen. Das Grab ist Goldschmiede ausgearbeitet.  
 — Lauf sehr schön, für Kunstwerke in der Schmelz-  
 fleißigkeit. Mein Aemsel, das und jetzt sehr  
 mein Dischsal Ihre Herzog auf Hamburg. Hoffentlich  
 an den Namen des Elbs — ist in der Kunst und  
 Kunst, an zu schenken ob dieser Natur, oder  
 mein Kunst und Kunst wäre? Die Herzog ist ein  
 vorfolgt ein — fast immer Kunst und Kunst  
 das zu einem Kunst und ist nur das ein Kunst  
 Alle Bilder werden glücklich. Kunst und Kunst  
 jetzt wieder und verstandene Kunst und  
 Kunst, ein das Grab, das ein Kunst  
 Kunst und — Mein Herz bracht auf nicht  
 ganz — ist fast an das, einige Kunst  
 einem Kunst von Kunst, jetzt Kunst  
 die ein! (Sie ist fast Kunst Kunst)  
 Leonardo oder die ganze Kunst und Kunst  
 Kunst und Kunst, Kunst und Kunst, Kunst  
 der Kunst, und Kunst ist Kunst, Kunst  
 Kunst in Kunst, Kunst ist Kunst Kunst  
 Kunst Kunst Kunst Kunst Kunst Kunst Kunst Kunst

# THE MS. OF KABALE UND LIEBE

Archives at Weimar. Photographed August, 1912, by kind per-  
 mission of the Director, Dr. Wolfgang von Oettingen — Cf. Intro-  
 pp. xxii, liii; Note 42.19; Appendix, p. 262.



found elsewhere in the scene as then written. It is believed that Schiller was revising the scene at the time when he wrote to Reinwald that "his Lady was interesting him" and that her character was somewhat modified here and in her subsequent rôle, as will be explained below. This and the introduction of Ferdinand's jealousy as a tragic motive are thought to have been the most important changes in the Bauerbach revision.

On July 24 Schiller suddenly left Bauerbach, apparently with the intention of returning. Reinwald had for some time urged him to go to some city where he might find encouragement and opportunity, and the overtures of Dalberg seemed to warrant his return to Mannheim. The intendant was absent when he arrived, July 27, but he was cordially received by Streicher and Meyer. Dalberg returned two weeks later. He treated Schiller very cordially and proposed that he attach himself to the Mannheim Theater. The result was that Schiller made a contract for one year, from September 1, 1783, by which he bound himself to furnish three plays, including *Fiesco* and *Luiſe Millerin*. He was to have three hundred florins salary and the receipts of one performance of each play, reserving the right of publication and of sale to other theaters.

Meanwhile (August 13) *Luiſe Millerin* had been read before a large company at Dalberg's house and had made a very favorable impression, resulting probably in Dalberg's definite offer, for the contract was closed one week later. The revision had doubtless been completed before his departure from Bauerbach. But once accepted for the stage it had to be subjected to further changes, chiefly in the way of cutting and polishing. During the first weeks in September a severe malarial epidemic prevailed in Mannheim which Schiller did not escape. His friend Meyer, who had aided him in his negotiations with Dalberg, died of the fever. When the poet was able to resume work he concluded to complete first the revision of *Fiesco* and then that of *Luiſe Millerin*. *Fiesco* was finished about

---

the middle of November and the first performance occurred January 11, 1784. It achieved only a moderate success.

It was during the next three weeks that the final work for the stage production of *Luise Millerin* was done. The printing of the work began in January. March 7, Schiller received a honorarium of six and a half Carolins (about \$29) from the publisher Schwan and it appeared in book form at Easter, March 28, with a dedication to Dalberg. Shortly before its completion Schiller had renamed the play *Kabale und Liebe* (cf. N. 51. 4)<sup>1</sup> a title suggested by Iffland, for whom Schiller had lately done a similar service in naming the actor-playwright's successful drama, *Verbrechen aus Ehrsucht*. Schiller's play has suffered no essential changes since this first edition. Unlike his first two plays, *Kabale und Liebe* was produced on the stage soon after its publication, the first performance being given at Frankfurt by Grossmann's company April 13, 1784, that at Mannheim occurring two days later.

Unlike the *Räuber* and *Fiesco*, too, *Kabale und Liebe* was not mutilated for the stage. The copy prepared for the Mannheim Theater has, unfortunately, not been preserved, but it seems to have been essentially unchanged except for necessary cuts—Schiller's plays always exceeded the possible limits of stage-production—and the elimination of certain violent expressions for political or esthetic reasons. The statement frequently made, that one whole scene (II. 2) was omitted has proved to be erroneous (cf. p. cii). Streicher (*Schillers Flucht*, p. 173, Repr., p. 117) says of the final revision that Schiller "found it necessary to add little, but to omit much. Although much seemed faulty, no change could be made in the scenes which promised to arouse the most interest. He had to content himself with toning down the elevated language, softening some expressions and expunging others." He used some care also, says Streicher, in disguising persons

<sup>1</sup> The reference is to the Note commenting on page 51, line 4.

and places, to avoid for himself unpleasant consequences; but in this disguise he only partly succeeded — if, indeed, he meant to do more.

## II. PLOT AND STRUCTURE

The action of the play occurs in a small German city, the capital of a principality not definitely located. The time is during the American Revolution, in the month of February (cf. N. 123. 21). The play occupies two (or, possibly, three) days (cf. N. 75. 13, 82. 6). The scenes take place in three different houses, that of the music master Miller, of President von Walter, the prince's prime minister, and of Lady Milford, the prince's mistress. There is a change of scene once in each act except the fifth.

Three months before the opening of the play Major Ferdinand von Walter, the president's son, had come to Miller for lessons on the flute. He became acquainted with the music master's daughter Luise and quickly fell in love with her. He has been a frequent visitor at Miller's house, much to the delight of Frau Miller who is ambitious for her daughter's future and is sure that his intentions are honorable. Her father, however, is opposed to the young nobleman's visits and has no faith in him, believing, as he does, that marriage is out of the question. He has accordingly obtained Luise's promise that she will give Ferdinand up and try to overcome her love. Ferdinand's father knows nothing of the attachment. This is the situation at the opening of the play.

The *Exposition* occupies Scenes 1-4 of Act I. In these scenes five principal characters appear: Luise and Ferdinand, her father and mother, and Wurm, President von Walter's secretary. Miller's determination to put a stop to Ferdinand's visits (Scene 1) makes it clear that the lovers will encounter opposition. A more serious danger threatens when Wurm

comes to press his suit for Luise's hand and meets a double rebuff (Scene 2); from the mother because she believes her daughter is "destined to be a fine lady," from the father because he feels an ill-concealed dislike for the "sneaking, repulsive quill-driver." The failure of Wurm's suit and his resentment of the treatment accorded him motivate the *Initial Impulse*, his report to the president (I. 5). When the lovers themselves appear an added element of conflict is introduced. Luise has dutifully resolved to renounce Ferdinand (Scene 3), while he scorns the barriers of rank that seem to her insuperable (Scene 4).

The *Ascending Action* occupies the remainder of Act I and all of Acts II and III, the *Climax* being reached in the last scene of Act III. In the *Ascending Action* the lovers are on the defensive, the plot being carried by the opposition through four successive stages. The first three attempts to part the lovers fail utterly. In these force is used, first against Ferdinand, then against Luise; in both cases it is Ferdinand who makes successful resistance, Luise remaining wholly passive. In the final attempt intrigue is substituted for force and succeeds, in so far as the immediate result, the estrangement of the lovers, is concerned. The ultimate purposes of the conspirators, however, are not accomplished. The consequences of this attempt, which bring the drama to its climax, appear in Acts IV and V and constitute the *Descending Action*.

The *Initial Impulse*, or exciting force of the dramatic action, is Wurm's report to President von Walter of Ferdinand's relations with the music master's daughter. The president decides to carry out forthwith his plan, already made, to marry Ferdinand to the Duke's mistress, Lady Milford, through whom he controls the Duke. He will inform Ferdinand that very morning of the proposed marriage.



The execution of this resolve marks the first stage of the Ascending Action. Before the interview with his son he instructs one of his tools, the brainless busybody von Kalb, to announce to Lady Milford that Ferdinand will presently call to ask her hand. He is also to spread the news of the betrothal (Scene 6). When the president tells Ferdinand his plan (Scene 7) he meets with an indignant and vehement refusal and finds that his son's abhorrence of the notorious courtesan is not the sole impediment to his marriage, whereupon he angrily commands him to go to Lady Milford. With this Act I ends.

The second stage results from the first and would not be considered separately were it not for the introduction of a new opposing force. Two introductory scenes lead up to the main scene, the interview

**Second Stage**  
**II. 1-3** between Ferdinand and Lady Milford, and prepare us for the surprise and the revulsion of feeling which the major experiences. Scene 1, in fact, completes the Exposition by introducing the last principal character. What we have heard of Milford has given the impression of an

**Exposition** infamous courtesan, but she proves to be a woman who deserves sympathy and respect.

**II. 1** This marriage is *her* plan, not to perpetuate her relation with the Duke, but to end it forever. The scene serves further to outline more clearly the background against which the action plays, the picture of princely frivolity, waste and vice that is such a significant factor in this drama. This is preeminently the purpose of the *Episode* introduced in Scene 2. While, as is always the case

**Episode** with an episode, it has no bearing upon the action, it gives a terribly vivid glimpse of  
**II. 2** the inhuman soldier traffic which pays for the wanton display described in the preceding scene and further accentuates the better side of Lady Milford's character.

Thus prepossessed in Milford's favor we can hear with sympathy the story of her life with which she makes reply to Ferdinand's denunciation and can understand his change of feeling toward her. With an effort he resists her appeal and confesses his love for Luise. Milford cannot suffer the indignity of a refusal and will force the marriage at any cost. This is no idle threat and the peril of the lovers seems to be greatly increased. This scene, as explained elsewhere (p. xxii, cf. N. 42, 19), is believed to have undergone changes in the course of the composition, due to the elaboration of Milford's rôle (cf. p. liii).

The remainder of Act II is devoted to the third stage of the Ascending Action, the president's attempt to frighten Luise and her parents by means of brutal insult, which shall force Ferdinand to abandon her. Scenes 4 and 5 are preparatory; 6 and 7 are actually a single scene, interrupted only by the entrance of the police. After the interview with Ferdinand the president made inquiries about Miller, of which the latter has heard. He resolves to go to the president immediately (Scene 4), but is interrupted by Ferdinand who enters breathless (Scene 5), having ascertained or divined his father's intention. He is still under the spell of Milford's charms but the sight of Luise dissipates it and he resolves to sunder every natural tie, if need be, for her sake. He is about to hurry to his father when the latter enters (Scene 6). With coarse insult the president terrifies Luise and so angers Miller that the latter threatens to throw him out, whereupon he orders the arrest of the whole family. Ferdinand with the utmost difficulty controls himself and begs his father to desist, for his own sake. When all else fails he tells his father that if Luise is not released he will expose the crime by which he had gained the presidency.

With Act III the intrigue proper begins and it is this which brings the action to its climax. The three successive

attempts to coerce Ferdinand having failed the president is ready to take counsel of Wurm who has had no part in these doings, not having appeared since his report to the president, in I. 5. He had doubted Ferdinand's acquiescence in the plan for his marriage and had feared that the president's attempt at coercion would fail.

Scenes 1-3 are preparatory and are similar in technique to Scenes 5 and 6 of Act I. The characters who appear

**Preparatory** are, respectively, the same. In I. 5 the president plans the course of action, the success of which Wurm doubts; in III. 1 the latter takes the initiative, while the president questions the feasibility of his plan. Wurm declares that he will make Ferdinand resign Luise voluntarily and both the president's end and his own will be gained. He believes, and rightly, that it is only necessary to excite Ferdinand's jealousy; the rest will take care of itself. Miller is to be arrested and threatened with capital punishment because of his insult to the president (II. 6), and his peril will force Luise to write a compromising letter which is to be played into Ferdinand's hands. A solemn oath is to prevent betrayal of the plot by Luise or her parents. As Ferdinand's supposed rival the president selects von Kalb (Scene 2) who has enough at stake to make him accept, somewhat reluctantly, the dangerous part. Meanwhile Miller and his wife have been arrested and Wurm has prepared the letter for dictation to Luise (Scene 3).

Strong adverse criticism has been made of the very points in this intrigue which the president questions — the probability that Luise would write the letter, that Ferdinand would be convinced of her infidelity and that she would keep her oath; Wurm's doubt as to making Ferdinand believe that von Kalb was his rival is likewise supported. It seems as if the author had anticipated this criticism in the defense which he makes through the characters themselves (cf. Comment on III. 1-3).

Strong adverse criticism has been made of the very points in this intrigue which the president questions — the probability that Luise would write the letter, that Ferdinand would be convinced of her infidelity and that she would keep her oath; Wurm's doubt as to making Ferdinand believe that von Kalb was his rival is likewise supported. It seems as if the author had anticipated this criticism in the defense which he makes through the characters themselves (cf. Comment on III. 1-3).

While the technical Climax, or turning point, of the play is Luise's writing of the letter dictated by Wurm, in Scene 6, the interview of Ferdinand and Luise which immediately precedes (Scene 4) is essentially involved in the reversal of conditions which the letter effects. He has resolved on flight; her father shall accompany them (cf. N. 72. 18). To his amazement Luise refuses. She will not bring down his father's curse upon them. Their union would be a crime against the social order. It is her duty to renounce. Her persistent refusal is inexplicable to Ferdinand and at last he declares that it is not duty but love for another that keeps her here. The scene is obviously — perhaps too obviously (cf. Comment on III. 4-6) — designed to prepare Ferdinand for the compromising letter which Luise is to write. Left alone (Scene 5), she is filled with anxiety for her parents and with a foreboding of impending calamity.

A few moments after Ferdinand's departure Wurm enters (Scene 6). His plans have been well made, but nevertheless it is only with the most diabolical cunning that he gains his end. When Wurm tells Luise that her father's life is in danger, she determines to go straight to the Duke. Wurm says her petition will undoubtedly be granted — for the price of her honor. There is but one way to save her father and this Miller himself has approved (which statement is partly true, cf. p. xxxvii and N. 79. 28). In the greatest anguish she writes the lines which will justify Ferdinand's jealous suspicion. She then is forced to go with Wurm and swear to acknowledge the letter as written voluntarily. With this scene, which occurs in the early evening, the first day ends and with it the Ascending Action of the drama.

From the moment that Ferdinand finds Luise's letter to von Kalb the next day, it is he who carries the action. This sudden reversal of conditions, or *Tragic Crisis*, regularly follows immediately upon the Climax and bears the same relation to the Descending Action as the Initial Impulse bears to the Ascending

ing Action. Whereas hitherto the lovers have been on the defensive, the effect of the letter makes it plain that no further assaults will be necessary. The action will be between the lovers, not against them. Ferdinand seeks von Kalb forthwith. He is beside himself with grief and rage at the thought of Luise's hypocrisy. Death shall be her atonement.

The consummation of this atonement occupies the Descending Action, which passes through two stages to the *Catastrophe*. The first stage culminates in **Descending** Ferdinand's resolve to take Luise's life and **Action** his own (IV. 4), the second in the confirmation of this resolve and the preparation for its execution (V. 6). Between these stages the progress of the action is retarded for a time (IV. 6-9) by Lady Milford's attempt to induce Luise to resign Ferdinand, a belated and superfluous effort of the opposing force which, however, results in removing the last external obstacle to the union of the lovers, since it leads to Milford's own renunciation. For a short interval (V. 1) there is hope that the tragic outcome may be averted by Luise's revelation to Ferdinand (in a letter which she will send him), or by her flight before he shall arrive. The former escape is frustrated by Luise's destruction of the letter, the latter by Ferdinand's arrival at Miller's house (Scene 2).

Although the evidence of Luise's perfidy seems damning, Ferdinand seeks confirmation from von Kalb (First Stage) and from Luise herself (Second Stage). He **First Stage** demands a confession (Scene 3) and von Kalb **IV. 3-5** declares he has never even seen Luise. In his fright he is on the point of revealing the trick by which Ferdinand has been deceived, but the latter is too enraged to listen. Ferdinand's wilful disregard of von Kalb's answer, in view of all that had preceded, is of doubtful probability (cf. Comment on IV. 1-5). He deems Luise's guilt confirmed and determines to kill her and himself (Scene 4). Meanwhile von Kalb has reported to the president and the

latter comes (Scene 5) to tell the credulous Ferdinand that he withdraws his objection and will welcome Luise as a daughter. His words intensify Ferdinand's fury.

The remainder of Act IV is occupied by Lady Milford, who, at the close of her interview with Ferdinand (II. 3), had vowed to separate him from Luise. She was not involved in the president's visit to IV. 6-9

Miller's or in Wurm's intrigue and was probably not cognizant of either. Ferdinand's conduct (in II. 3) justifies her in thinking that he could yet be won if Luise could be made to resign her claim. Accordingly Milford sends for her, only to learn (Scene 6) that Luise herself sought an interview, for what reason does not appear (cf. Comment on IV. 6-9). First by the subterfuge of asking Luise to accept a position as her maid, then by threat and finally by pitiful entreaty, she tries to gain her end (Scene 7). Luise scorns the proffered employment and reads the Lady a pharisaical lecture on virtue. She defies her threats, but in answer to her plea she "makes a virtue of necessity" and gives up Ferdinand to Milford, telling her that the specter of a suicide will haunt their bridal. Schiller is universally and justly censured for making Luise play the rôle which he gives her in this scene (cf. Comment on IV. 6-9).

Milford's pride revolts at the thought of accepting Luise's sacrifice (Scene 8). She will herself renounce, not only Ferdinand but her wealth and power as well, and by a life of virtue henceforth will atone for the past. She writes the Duke forthwith of her intention (Scene 9), summons her household and bids them farewell, then leaves her palace forever.

The last stage of the action is seemingly halted by the opening scene of Act V. Two possibilities of averting the consequences of Ferdinand's resolve (IV. 4)

**Second Stage** appear, but fail of realization. The actual V. 1-6 result is to make Luise's fate more certain, because of her complete submission to her father's will. The scene thus conditions, in part, the action which follows.

Miller has been released and comes home during his daughter's absence at Lady Milford's. He goes out to seek her and does not return until twilight (Scene 1). Luise has come back resolved to carry out her threat of self-destruction. She hints somewhat vaguely of her intention and asks her father to take a letter to Ferdinand. Miller reads the letter, in which Luise asks her lover to join her in death at midnight. If this letter is delivered there is still hope, for in it Luise tells him they have been tricked and that an oath seals her lips. But Miller warns her against the sin of self-destruction and implores her not to rob him of his all, her life. To his joy she gives him her promise to live for his sake, renounces Ferdinand forever and tears up the letter. She begs him to take her away, and again there is a momentary chance of her escape. Hardly has old Miller joyfully assented when Ferdinand enters (Scene 2). With terrible irony he says that all obstacles to their union have disappeared and he has come to lead his bride to the altar. Miller tries to protect Luise from his cruel scorn, whereupon Ferdinand declares the old man is either a pander or a dupe and demands to know whether Luise has written the letter to von Kalb. Prompted by her father she answers that she has. In spite of all, Ferdinand had hoped that she could deny it and twice again he asks, only to receive each time a more decided answer. He must believe her guilty and in deepest despair he prepares to carry out his resolve. Luise's deliberate confirmation of his belief in her guilt, without a word that she was not telling, and could not tell, all, has been severely criticized and is a vital factor in her character, as also in its bearing upon the Catastrophe (cf. p. xlii f.).

**Final Suspense**  
V. 3-4

The rapidly approaching Catastrophe is momentarily halted by Ferdinand's pity for Miller, as he realizes what Luise's death will mean to him. While Miller goes to see whether Luise has made the lemonade which Ferdinand had requested, the latter convinces himself that she is not worthy to live.

When Miller returns (Scene 5) Ferdinand puts him in good humor (despite what has just preceded, cf. p. xxxvii) by giving him a large sum of money which "is not current in the land whither he is about to make a journey." When Luise enters with the lemonade (Scene 6) Ferdinand gets rid of Miller by asking him to take a note to his father, although Luise begs that she may go instead. As she goes to the door with her father Ferdinand drops arsenic into the lemonade. Scenes 5 and 6 are actually preparatory to the *Catastrophe*, which after Scene 4 is clearly seen to be inevitable.

Left with Ferdinand, Luise makes pitiful attempts to start a conversation, only to call forth the most bitter denunciation. He drinks of the lemonade and bids her do likewise. He continues his cruel reproaches until at last she can stand it no longer and intimates that if she could but speak he would not so misjudge her. Ferdinand will not let her die without a last opportunity to tell the truth. The certainty of death enables her to break her oath and she confesses how the letter was obtained. His first impulse is to use the few minutes of life that are left to him to wreak vengeance on his father. Luise with her last breath bids him forgive. As he seizes the glass again to hasten his own end, the president and Wurm enter (Last Scene). Ferdinand's letter had made known his purpose. Miller soon follows, then the police and a curious crowd. In their presence Ferdinand calls his father to account and the latter shifts the blame to Wurm. The secretary thereupon denounces his master as a murderer and declares he is ready to go to the scaffold if he can but take the president with him. The president obtains the consolation of a last sign of forgiveness from Ferdinand and surrenders to the police as the curtain falls.

Schiller has nowhere surpassed the excellence in plot and structure of *Kabale und Liebe*. From the first rise of the cur-



tain, where Miller declares that "this business must end," to the final Catastrophe the action moves with unexampled rapidity and logical sequence. A more telling **Excellence of Technique** exposition has never been written. Seldom has a dramatist invented so many powerful situations within a single play or kept the interest so uniformly tense. The unity of action has likewise been highly praised. The theme is the separation of Ferdinand and Luise and this is constantly in view, from the first scene to the last. It seems in the beginning as if the lovers are to be the victims of force, but this gives way to intrigue, and in the end they become the authors of their own destruction. The background against which the action plays contributes no small part to the dramatic effect. Where so much depends upon extraordinary premises these must have the stamp of reality. In such an atmosphere as Schiller has created those who are pure in life and love cannot survive. Nor is this wickedness accidental, a mere foil to suffering virtue; each crime has its valid motive.

Some critics of the play believe that this very strength of plot has led to undue modification of the characters in certain of the circumstances in which they are involved. "The characters in *Kabale und Liebe* must adapt themselves to the situations,"<sup>1</sup> whereas in *Die Räuber* they themselves create the situations; which amounts to saying that *Kabale und Liebe* is a tragedy of incident rather than a tragedy of character. This criticism affects particularly Luise, Ferdinand and the president; in a less important degree Lady Milford. The objections raised will be noted in the discussion which follows.

### III. CHARACTERS OF THE PLAY

In considering the characters of the play two groups naturally suggest themselves, the Miller family and their persecutors, representing, respectively, the virtuous bourgeoisie

<sup>1</sup> Otto Ludwig, *Shakespeare-Studien*, I. 297.

and the vicious aristocracy. With the former is identified Ferdinand von Walter, by birth an aristocrat; with the latter the private secretary, Wurm, by birth plebeian. Frau Miller has not wholly escaped the taint of her environment, although her motives remain honest. The one group exemplifies elemental unspoiled Nature; the other artificial corrupt Convention.

Of all the characters the best drawn is unquestionably the old music master. The critic Otto Ludwig, who found much fault with the other characters, considered **Miller and His Wife** him the truest dramatic figure that Schiller ever created. He has become a type of the honest, sturdy father of the middle class; rough without, but tender in his paternal devotion; jealous of his good name and private rights. He is of humble station, somewhat above the peasantry, but below the upper middle class, as represented in the well-to-do merchant or professional man. He is by calling a musician and teacher of music, but it is with him a trade rather than an art. He is ambitious to better his condition, and particularly his daughter's (cf. V. 5), but only within his class. He is proud to earn an honest living and asks no favors from aristocratic patrons (I. 1). He will tolerate no talk of his daughter's making a fine marriage, for such plans always end disastrously. She must never be ashamed that her father is Miller the fiddler.

The mingling of traits in Miller's character is absolutely faithful to the type. He is rough in speech, sometimes coarse, though not more so than fidelity to his character and station demands. But to Luise he is seldom other than gentle in words and manner (a single exception in II. 4, where he is greatly excited and alarmed). True to life he blames his wife for giving encouragement to Luise's foolish dreams and her reading of the "frivolous" romantic books which Ferdinand has brought. His part in II. 6, as his righteous wrath fights down his fear and he speaks his mind "in plain German" to the august intruder, is a triumph of the dramatist's art. In Scene 1 of the last act

Miller's devotion to his child is shown with compelling pathos such as Schiller has perhaps equaled nowhere else. When she has promised to live for his sake he gives way to an outburst of joy that makes a fearful contrast to her resignation of despair.

Two acts of Miller seem out of keeping with his character. First, and far the more important, his alleged assent to the plan of parting Luise and Ferdinand by means of the compromising letter which Wurm dictates. In III. 3 Wurm is about to go to Miller (who has just been arrested) with the proposal (cf 63. 1-5) and in III. 6 he assures Luise that her father expects her to effect his release. This can only be explained by assuming that Wurm had told the old man that Luise was to write a letter which would force Ferdinand to give her up, without letting him know its purport. It is to be noted that Ferdinand nowhere, in Miller's presence, mentions the content of the letter.

The other question raised refers to Miller's conduct in V. 5, when Ferdinand gives him his purse filled with gold. His delirious joy contrasts sharply with his emotion a few moments earlier. Schiller wishes to show the simplicity of his nature; this old man, who has known few joys, can forget what has gone before in the possession of the gold that will enable him to give his daughter the accomplishments which he has coveted for her. Allowance must be made, too, for the delight he feels in the sole possession of his child. He may be selfish, but he is very human. Schiller sought to motivate Miller's good-humored acquiescence to Ferdinand's request immediately afterward when he sends him with a message to his father. It was necessary to get Miller out of the way, but his unwitting coöperation should have been secured by other means.

Frau Miller has a minor rôle after the opening scenes. She is the typical mother of the bürgerliches Trauerspiel, — foolishly ambitious for her daughter's future, lacking the sound common sense of her husband and doing her best to nullify his discipline. She must accordingly become the

object of his harsh denunciation and the poet gives her almost no opportunity to show even maternal tenderness. Yet in her judgment of Ferdinand she was wholly correct. It is strange that she is allowed to disappear entirely after the Second Act. It would have been difficult to bring her on in the tragic scenes of Act V, but she should certainly not have been ignored in circumstances where the audience must expect her to appear. This Schiller subsequently admitted.

Of all the characters in the play the heroine is the most difficult to understand and to portray convincingly on the stage. Seemingly she is the passive victim of a wicked intrigue which she is too weak to combat, but in reality the decisive conflict is within herself. Schiller indicated this when he called the play *Luise Millerin*, a more suitable, though less striking, title than the one substituted at Iffland's suggestion. The struggle between Nature and Convention which the drama as a whole outwardly exemplifies is repeated in Luise's character and it is because she is false to her nature that she perishes. She loves Ferdinand above all else in life, above life itself, but her filial piety and social prejudice prevail.

Schiller has carefully motivated this conflict by showing the influences to which Luise was subject, religious and sentimental. To both of these her temperament makes her peculiarly susceptible. Her father has brought her up in the simple unquestioning piety which teaches meekness and submission to a higher power, whether of this world or of the other. This submissiveness has been fostered by the absolutism with which Miller ruled his household. Until Ferdinand came into her life she had no problem to face, no decision to make. With his coming a new life dawned, the child became a maiden (cf. 13. 16 f.). She declares that her heart then for the first time felt its ceaseless longing realized, but in fact the inception and satisfaction of the longing were coincident. It was simply the naïve joy of innocent first love. But she soon lost her naïveté and be-

came painfully self-conscious, as we find her at the beginning of the play, and she is able to analyze her feelings with distressing minuteness.

For the development of these three months Ferdinand is directly and indirectly responsible. Directly, by his romantic idealism and by the spell of his frank, noble manhood. Indirectly, but even more potently, through the new world of literary romance into which he has conducted her. The importance of this reading in its bearing upon Luise's character can hardly be exaggerated.<sup>1</sup> The effect, to be sure, was not what old Miller feared (cf. 5. 10 f.). It did not vitiate her piety or make her ashamed of her humble origin, but it did saturate her with sentimental notions and distorted views of the realities of life. In some of these books, as in Richardson's *Pamela*, she may have read of the long-suffering virtue of a humble maiden who at last gets her reward; in others, as in Rousseau's *La nouvelle Héloïse*, she found the sad tale of faithful lovers parted by an inexorable social order which forbade that noble and plebeian should be joined in wedlock. Or she might imagine herself resigning Ferdinand, as Klopstock resigned his "Fanny," till that hereafter when fate shall no longer put asunder those whom Nature has joined together (cf. N. 14. 6). She has read *Emilia Galotti*, too, in which the machinations of the wicked aristocracy were revealed. And Lessing's beautiful representation of Death as the twin-brother of Sleep (cf. N. 110. 11) robs the grave of its terrors.

This was not meretricious reading that Ferdinand brought to Miller's daughter. It was some of the best literature of the period, a period that was happiest when moved to tears by the art of poet or novelist. The sentimental epoch of the eighteenth century had its excesses, as does every strongly characteristic literary movement, but its effect was, on the whole, salutary. The Age of Enlightenment had taught men to think; they must now be taught to *feel*.

<sup>1</sup> Cf. Minor, II. 138 f. (For the titles of works referred to in the footnotes, here omitted after the first reference, see Bibliography, Appendix C.)

Such reading, however, was not for Luise Miller. In her world there was as yet no place for these „überhimmlische Anfangereien.“ Her father was right. This superficial culture becomes her curse.<sup>1</sup> With unwitting sophistry she deceives herself as well as Ferdinand and in the end, by strange irony of fate, achieves involuntarily the post mortem union to which she had resigned herself and doomed her lover.

It is plain that the conflict in Luise's soul between love and filial duty was in progress before the obstacles due to the intrigue confront her. This conflict is expressed in almost the first words she speaks (I. 3): „O! ich bin eine schwere Sünderin, Vater! War er da, Mutter?“ Her father has often told her that Ferdinand could never be hers (II. 5) and she knows that he is right, although she cannot doubt her lover's fidelity. He has bidden her renounce the thought as well as the possession of Ferdinand, but to that she is unequal. She meets Ferdinand's declaration of invincible fidelity with a reminder of his future career in which she would not belong and tells him they will be parted (I. 4). She has resigned herself to the supposed inevitable; what confronts her is the necessity of making a choice. Apparently she had accepted his love with no word of her scruples (I. 4) and had given hers in return. This precedes the play and must be understood from Luise's words to her father in I. 3 and from Ferdinand's utterances in I. 4. He now hears for the first time of the obstacles that loom so large. No wonder that he is dumfounded and reproaches her for harboring thoughts of separation. To his passionate declarations of defiance to every obstacle she answers with no word of love and even tells him that he is responsible for her woe, that he has cast an inextinguishable firebrand into her peaceful heart.

Luise's conduct toward Ferdinand is throughout most extraordinary, most unnatural. Not until the chill of death is upon her is she true to herself. This seeming inconsistency

<sup>1</sup> Cf. Weibrecht, *Schiller in seinen Dramen*, 94 f.

has led one critic<sup>1</sup> to question the reality of her love. "Her passion is no dangerous earthly flame, but a sentimental dream, a private revel in ecstatic emotion . . . Notwithstanding all her fervid phrases she is essentially cold." Schiller may have intended this effect, he thinks, to account adequately for Ferdinand's jealousy. If Luise's conduct is merely an obvious motivation of this jealousy and is in itself inexplicable it cannot be justified. If, on the other hand, her seeming inconsistency is due to a conflict of impulses, an inner conflict which is perceptible to us though not to Ferdinand, if she acts as she *must* act, not by reason of external forces but by reason of her character, her *ego*, the dramatist is within his right. Schiller has made this conflict dependent upon the collision between the influence of her father and that of Ferdinand. The latter had brought into her life thoughts and wishes in themselves innocent, but absolutely at variance with the standards of filial and religious duty and of social relation which she has been taught to recognize. This is why "she feels," as Thomas says, "that her love is holy, but that her marriage would be sinful." To this tragic conflict she is unequal — of this Schiller's portrayal leaves no doubt — and instead of cutting the knot by a timely decision she temporizes and seeks refuge from reality in sentimental sophistry. She leaves her lover in the dark until he comes to a point where nothing but a conviction of her faithlessness will make him willing to give her up and for this conviction she prepares him by an appeal to his sense of his own duty and of hers (III. 4) which should have been made long before. This vacillation between duty — as she saw it — and inclination, between *folgen* and *wollen*, is Luise's fault, the so-called "tragic guilt" (*tragische Schuld*) of which the catastrophe is the logical consequence — not the deserved punishment. The relation of the tragic hero's guilt and his fate is not that of sin and atonement.<sup>2</sup>

<sup>1</sup> Thomas, *Life and Works of Schiller*, p. 129 ff. Cf. this writer's full discussion of Luise's character, pp. 124-132.

<sup>2</sup> Cf. Lessing, *Hamburgische Dramaturgie*, Number 82.

Apart from this inner conflict, which is the ultimate source of Luise's fate, there are two specific acts of hers that determine the outward course of events and become the immediate cause of the tragic outcome. These are the writing of the letter dictated by Wurm and the keeping of her oath not to divulge the deception practised on Ferdinand. Both are of fundamental importance in the plot of the drama and both have been severely criticized. Some maintain that a girl in Luise's position would never have written this letter;<sup>1</sup> others that the author should not have made his heroine commit an immoral act by becoming a party to this deception.<sup>2</sup> It is argued that, despite Wurm's threats, she could not have been brought to terms so easily, especially since she had seen Ferdinand's power to check his father's use of force.<sup>3</sup> This last point is not as significant as might appear, in view of Ferdinand's words in the preceding scene (cf. 71. 7 f.). Schiller himself has argued for the probability of Luise's act in Wurm's reply to the president's doubt (62. 13 f., 63. 7 f.) and the argument is convincing, to say nothing of the scene itself (cf. Comment on III. 4-6) in which she writes the letter. And Wurm's argument finds further confirmation in her dying confession (133. 25 f.).

The president is also skeptical as to the efficacy of an oath obtained under such circumstances. "Was wird ein Eid fruchten, Dummkopf?" he says to Wurm, who answers: "Nichts bei uns, gnädiger Herr! Bei dieser Menschenart alles." Those who concede that Luise could not be expected to know that an oath obtained under duress is invalid<sup>4</sup> maintain that, without breaking her oath, she could have told Ferdinand that something was wrong; that she would have spoken sooner the words which she utters when it is actually, although unknown to her, too late (131. 18-23). It is to be observed, however, that these words ("Dürft'

<sup>1</sup> Cf. Schreyer, *Die dramatische Kunst Schillers in seinen Jugendwerken*, p. 34.

<sup>2</sup> Cf. Frick, *Wegweiser durch die klassischen Schuldramen*, II. i. 97 f.

<sup>3</sup> Karl Hoffmeister, *Schillers Leben, Geistesentwicklung und Werke*, I. 193.

<sup>4</sup> Thomas, p. 126.



ich den Mund aufzun uf'n.") do not excite Ferdinand's suspicion (131. 24 f.) and to his question, "Hast du den Marſchall geliebt?" she refuses an answer *until she knows that she is dying*. Then and not till then does she say, "Ich sterbe unschuldig"; then only does he believe her. Luise Miller, as Schiller conceives her, cannot violate even the *spirit* of her oath. Moreover, while Wurm says only (83. 19) that she must bind herself to acknowledge the letter as written voluntarily, he has told the president (63. 20) that the family will swear "to keep the whole proceeding secret and to confirm the deception." This oath would prohibit a roundabout explanation or even an answer to Ferdinand's question, "Hast du den Marſchall geliebt?" And, finally, she has given to her father a solemn promise to renounce Ferdinand forever (113. 5-8). For Luise there is but one release — "der Tod hebt alle Eide auf" (133. 7). In this conduct there is no sophistry; she is here true to herself.

The same cannot be said, however, of her conduct in the scene with Lady Milford (IV. 7). While this scene is without consequence in determining her fate it shows a side of her character that is hard to reconcile with our conception of a tragic heroine, even with due allowance for the unusual combination of simplicity and sentimental sophistry with which the author has endowed her. Schiller's warmest advocates are unable to justify the pharisaic part which she is there made to play (cf. Comment on IV. 6-9).

Ferdinand is the opposite of Luise, in virtues as in faults. It has been well said that her tragic fault is ein Zumenig, his **Ferdinand** ein Zuviel.<sup>1</sup> She is absolutely subject to the conventions of her environment and sacrifices love to sense of duty; he rashly breaks all ties of family and position and makes the dictate of his heart supreme. She feels that their union would put the social mechanism out of joint; he, that it is ordained by the eternal order of the universe. Her strength is in renunciation, his in conquest.

<sup>1</sup> Brahm, *Schiller*, I. 322. Cf. Petsch, *Freiheit und Notwendigkeit in Schillers Dramen*, 81 f.

To her the obstacles rise insurmountable; to him they are but steps upward to his goal.

Ferdinand owes something to his parentage and early training. Despite their different manifestations, the characters of Ferdinand and his father are not dissimilar. Each has an indomitable will. If the president claims the right to order his son's marriage according to his plan, Ferdinand claims the right of life and death over Luise (IV. 4). The father's single motive of action is ruthless ambition; the son's, reckless love. The former has murdered the man who stood in his way; the latter will deliver his parent to the executioner. Ferdinand's ideals are noble, his father's are base; but they have their imperious nature in common.

If Ferdinand has the virtues of the youthful idealist he has also his faults. He knows the conditions about him and yet does not reckon with them. His heart is his sole mentor; he acts from impulse and ignores the most obvious dictates of reason and experience. When his father, after commanding him to marry Lady Milford (I. 7), suddenly changes his tone and puts him to the test suggested by Wurm (cf. 27. 22-25 and 20. 18) he is easily trapped. That Ferdinand should take the president at his word when the latter subsequently (IV. 5) professes to consent to his union with Luise is utterly inexplicable. Ferdinand's impulsiveness makes him susceptible to sudden revulsion of feeling which he is too generous to disguise. He determines (I. 7) to denounce Lady Milford and carries out his determination relentlessly (II. 3), but is so moved by the story of her life and her appeal to his chivalry that he is almost ready to sacrifice Luise for her sake and forgets the considerations of honor which he had defended so warmly a few hours before. Even with due "allowance for his youth and inexperience" it is hard to regard<sup>1</sup> this conduct as "consistent with his character and as not affecting our sympathy for him." Still harder to understand is his confession to Luise immediately thereafter (cf. Comment on II. 4-7).

<sup>1</sup> As does Bellermann, *Schillers Dramen*, I. 196.

He may redeem himself by "his heroic resolve in the crucial moment," but his weakness can scarcely be forgotten. It cannot fail to strengthen Luise's conviction that "his heart belongs to his class" (III. 4). Ferdinand's evasion when his father threatens (I. 7) "to find out about certain reports" and demands an explanation of his sudden fright seems less unnatural, less reprehensible.<sup>1</sup> It would be the part of valor, but not of discretion, to avow his love. He knows what his father is capable of and must fear for Luise, if not for himself (cf. Comment on I. 5-7).

Many critics have objected that Ferdinand is too easily deceived by the intrigue of the letter, which is clumsy at best; such a youth "would inevitably have believed his heart rather than his eyes."<sup>2</sup> Ferdinand is, in fact, not easily convinced of Luise's faithlessness. His agonized appeal (V. 2) after Luise has confessed to writing the letter (117. 18-118. 5) shows that he hoped and in his heart expected to get proof of her innocence. It is on this account the more remarkable that he ignores von Kalb's confession (IV. 3), after expressly demanding it. With proper allowance for his excited state of mind, his blindness here must seem unwarranted. It has also been urged, with some reason, that Ferdinand could not have been made to believe that von Kalb was his rival and indeed he does marvel (88. 13). This point did not escape Schiller, for Wurm takes exception to the president's selection (64. 11).

The important bearing of Luise's conduct upon the motivation of Ferdinand's jealousy has been shown in the discussion of her character. It seems as if one scene in particular (III. 4) were plainly designed to prepare him for the finding of Luise's letter. The poet goes even too far in his effort at motivation for he makes Ferdinand denounce her with words that he would hardly have used, exasperated though he was (74. 14-20). Ferdinand sees in Luise's

<sup>1</sup> Bellermann, I. 195-97, however, brands this conduct as unpardonable cowardice.

<sup>2</sup> Hoffmeister, I. 192. (For title, see Bibliography, Appendix C.)

resignation only indifference to his love. With his nature he cannot comprehend her feelings. He has made an unconditional sacrifice and demands an unconditional surrender. It is a master-stroke, says Bellermann (I. 189), that he can ignore the chasm between nobility and bourgeoisie while she cannot.

The justification of the catastrophe, in so far as it depends upon Luise's oath, has been discussed. But even if the necessity of her conduct be conceded the catastrophe may not be inevitable. Instead of asking only questions that she could not conscientiously answer Ferdinand might very naturally have given way to a passionate outburst, as in V. 2 (117. 18 ff.), or have been prompted by her silence to ask, "Liebst du mich noch?" Luise would scarcely have failed to obey her natural impulse, just as she might have done in V. 2 (117. 16 f.) had her father not been present. But, as Bellermann (I. 187 f.) rightly maintains, Ferdinand is so blinded by jealousy that he has only one thought — is she *faithless*? He can ask only this question; until it is answered, the converse is excluded. For the same reason he repels her when she rushes into his arms "mit dem vollen Ausbruch der Liebe" (129. 18). He may seem to be wilfully blind, but he is scarcely more so than Othello.

The titular sovereign of this unnamed state is "the Prince," or "the Duke," as he is more often called; the

**The** actual ruler is President von Walter (25. 12 f.).

**President** When he moves a duchy trembles (29. 4); he is

the threshold which all must pass who would reach the Duke (56. 1). The president's power, however, depends upon the Duke's mistress, Lady Milford (19. 22), to whom the courtiers are as so many puppets (31. 3). The president's rule has been marked by ruthless oppression and extortion (16. 12, 72. 21 f.), which have been worse than ever during Milford's régime (40. 24 f.). He knows no law but his will. He has no grand ambition, not even an evil one; he is merely concerned to maintain his ill-gotten power. To get it he had destroyed his predecessor

(24. 7, 61. 2 and N., 71. 11); to keep it he will sacrifice his own son's honor and happiness. The president declares to be sure, that he has committed these crimes for Ferdinand's sake (24. 4-25), to assure his future, but it is hard to believe that he is sincere. — The question has been asked, how could such a father have such a son? Such a contrast between parent and child, both as exemplified here and with reversed conditions, is, however, nothing extraordinary. If an explanation be sought, it may be found, in part at least, in the fact that Ferdinand had been saved from moral contamination through his absence in his student-years and through the principles inculcated in that impressionable period. Wurm complains (59. 19-24) that his university education has spoiled him for life at such a court as this. The president could not be expected to foresee this effect, for he himself had wholly escaped it.

While, therefore, the father's mistaken expectation is explicable, it is unlikely that a man so schooled in intrigue would commit the blunder of making Ferdinand his confidant or, having done so, would provoke his enmity. And yet this does not seem to have occurred to the president until Wurm points it out (60. 7-10; cf. Comment on I. 5-7). Wurm's words (59. 17) make it clear that the young man has shown from the first his disapproval of his father's régime and that the latter was aware of it. Bellermann is right in saying that Ferdinand should have obtained this information from another source and that even the great climax of Act II would have been strengthened had Ferdinand's threat "to tell the capital how presidents are made" been the first intimation that he knew his father's secret. We are probably to assume that the president's confidence in his power (20. 6-8) blinds him to this danger. That a stubborn youth can defy the man who makes a duchy tremble, is to him incredible. To throw away one's prospects for the sake of love and honor would seem to the president, as to von Kalb (66. 4), a folly so monstrous as to be inconceivable. Such errors of judgment are common

enough among astute criminals for the reason that they can apply no ethical standard other than their own. This is the import of Luise's declaration that she will outwit the president (108. 16-21).

While it may thus be psychologically possible that the president should tell Ferdinand of his crimes, the way in which he speaks of them in I. 7 — whether they have been discussed with him before or not — is not consistent with his character. Such a man is not troubled by his conscience nor does he spend sleepless nights in terror of the Judgment Day (24. 19-23). If his remorse is simulated, or even if it is real, this is a most irrational method to employ in the present situation. This is the time of all others when the president should, and would, have shown to his son only the bright side of such a career. He is incredibly shortsighted in assuming that his insult of Luise (II. 6) would so disgrace her that Ferdinand, as an officer, would feel obliged to abandon her (59. 8). Wurm knows better.

Notwithstanding these inconsistencies the president has a strong rôle, on the stage one of the most successful of the play. His mental and physical poise, his absolute sway over the destinies of the other characters, his armament of egoism — all give him a demonic character that makes itself felt whenever he appears.

Whereas the president, true to his character and position, uses open, brutal force to attain his end, the humbler villain, Wurm, works secretly, by means of intrigue. The former fails utterly; the latter achieves a temporary success. He has been the president's confidential aide in his crimes. Although he possesses information which might make him dangerous — and does at the very last — the president has him in his power for he can use against him the very forgeries committed at his behest (21. 10 and N.).

Wurm's prospects depend upon the favor of the president (9. 5-7) and this fact alone would make him a servile tool. Schiller, however, has provided a strong, direct

motive for his villainy. He is an unwelcome suitor for Luise's hand and thinks that Ferdinand is a preferred rival (I. 2), as indeed Frau Miller's talk seems to prove. The music master's blunt refusal to aid his suit angers him still more and supplies the additional motive of revenge. He makes it plain that he is quite as much concerned for his own success as for the president's (63. 25-31). He has even the monstrous audacity to express to Luise the hope that she may yet be his when he has just forced her to sign away her good name (83. 5-12).

It has been objected that Wurm's character is too black for reality, or at least for dramatic representation. Whatever the arguments against a stage villain without a redeeming trait, the exigencies of the plot left little opportunity to represent Wurm otherwise. Schiller does, at least, give him adequate motives; and perhaps there is, after all, one sympathetic touch in his characterization. Like Franz Moor (and Shakespeare's Richard III) he is ill-favored; Nature has fashioned him for a villain's part (11. 5-11). His position, in itself honorable and offering good prospects, has made him the president's creature and apt pupil (64. 3). Nevertheless he has not wholly "rid himself of his bourgeois prejudices" (19. 14; cf. 97. 7). He is frank to say (63. 24) that an oath is binding upon the middle class, while for the nobility it is meaningless. Wurm's rejection as a suitor can gain him no sympathy because we cannot conceive his suit as prompted by anything but a base desire of possession. Such a creature as Wurm is incapable of love. It is with him as Gretchen says of Mephistopheles (*Faust*, 3489 f.):

Es steht ihm an der Stirn' geschrieben,  
Dass er nicht mag eine Seele lieben.

Only at the end does he betray a sign of human feeling. The sight of Luise's dead body "chills the marrow in his bones" (136. 20).

In spite of Wurm's vile character he does not excite con-

tempt as does von Kalb. He shows a resourcefulness, a diabolical cunning, a refinement of cruelty that mark him as a man of talents, perverted though they are. He is not merely a subservient tool, a short-sighted schemer such as Lessing's Marinelli. His plans show accuracy of judgment and knowledge of human nature much superior to the president's. He warns the latter against harshness (20. 4) and foresees the failure of his coercive measures (59. 4). When the president announces his plan for Ferdinand's marriage, Wurm is skeptical of the son's obedience (20. 2-5). It is Wurm who suggests how the young man may be trapped into betraying his love for Luise (20. 15-20). He knows Ferdinand's character better than the president and sees that such a lover will be made an easy victim of jealousy (61. 19-21). He recognizes, too, that von Kalb is ill suited to play the rival's part, wherein, to be sure, he is justified rather by the critics than by Ferdinand. In preparing Luise for the dictation of the letter he proves himself a master of the art of mental torture, as his victim in her anguish attests (77. 21-25). When she declares her intention of going to the Duke he is almost instantly ready with an effective deterrent (79. 5-18). He secures the unwitting coöperation of Miller himself in his intrigue (79. 28 N.). He is even able to bring the president to acknowledge his utter dependence upon him, that his position and even his life are at stake (61. 26-62. 3).

Once only does Wurm act inconsistently, and that is in his denunciation of the president in the last scene (136. 22-26; cf. Comment on Act. V). Such an impassible, imperturbable miscreant would not so far compromise himself. He would make light of the president's remark and give him a significant warning. He knows that the president will not press the matter too far and as yet no criminal charge has been made. In any event Wurm can scarcely be charged with a capital crime. His conduct would be explicable only if he were actually *„ein Räufender,“* as he calls himself (136. 29).



When Schiller wrote Dalberg (cf. p. xx) that his new drama would ridicule aristocratic fools and scoundrels he doubtless referred to the court chamberlain, **von Kalb**. The character may seem overdrawn to the audience of to-day, and as sometimes played it comes perilously close to caricature, but a contemporary critic found him „nach dem Leben gezeichnet.“<sup>1</sup> Von Kalb has been, like Wurm, a partner in the president's crimes (66. 10-13), but it is clear that he could have been used only as a subservient tool, for he is incapable of intelligent coöperation. The president plainly despises him (69. 20), Lady Milford makes him a butt (105. 22-26), while Ferdinand calls him a libel on creation (88. 7), too contemptible even to kill (90. 9). The chamberlain's superlative inanity saves him from exciting the dread and abhorrence which the president and Wurm, respectively, inspire and so makes it possible for us to yield to our sense of humor. The tale of his long-standing grudge against von Bock (66. 30-67. 31) is an inimitable piece of characterization, worthy of a Molière. What must be the court at which a von Kalb can flourish, the society of which he is official representative!

Some have questioned the likelihood that the president would make use of a creature like von Kalb. He might be expected to be frightened into betrayal, just as happens when Ferdinand holds a pistol to his heart (89. 20 ff.). The president selected him for the dangerous part because, like himself, he had everything at stake (64. 6 f., 69. 19). Apart from the fact that von Kalb is a necessary figure in the court-life that Schiller wished to represent, he is by this means made an essential factor in the plot. It is significant that the dramatist does not deliver him to justice at the end of the play (cf. Comment on Act. V). On artistic grounds it would have been impossible to let him appear in the last scene. The fall of the president and the possible accession to power of von Bock (69. 14) leave no doubt as to his future.

<sup>1</sup> Braun, *Schiller im Urtheile seiner Zeitgenossen*, I. 220.

In the picture which Schiller wished to present the ruler's mistress was an essential figure. This was particularly true of the court which the poet knew best and which is easily recognized as his original.<sup>1</sup> Lady Milford, however, is not merely an episodal character introduced to complete the background. Although she participates but little in the action proper she is the ultimate mainspring of the attack made upon the lovers. Her responsibility at first seems to be involuntary, or at least indirect, for the president determines that Ferdinand shall marry her in order that he may retain his control of the Duke (19. 25-30). But presently we learn that the plan is hers; not to the end that she may continue her relations with the Duke but that she may terminate them forever (33. 19-29). Ferdinand's love for Luise is an unexpected obstacle which she fails to overcome. Defeated here, she transfers the attack to Luise and seeks to make her give him up (IV. 7), not knowing that this has already been accomplished by other means (III. 4-6). Having obtained the supposed sacrifice from Luise her pride and her conscience repudiate the victory and she herself resolves to renounce. She leaves the country forthwith and thus makes futile the undertaking of the president which she had originally inspired.

There is reason to believe that the rôle of Lady Milford underwent considerable change in the revision of the play which Schiller began in April, 1783 (cf. p. xxi f.). On the basis of the quarto leaf containing a fragment of the scene between Milford and Ferdinand (cf. p. xxii f.) it has been conjectured that in the earlier plan there was no mention of her great services to the people through her good influence on the Duke (cf. 43.28 f.) and that her farewell letter in IV. 9, in which she alludes to the promise obtained from him, was likewise missing; possibly even the entire motive of her

<sup>1</sup> In making the mistress an Englishwoman Schiller may have intended to recall a notorious courtesan named Nancy, who was of English birth and who had been for a time at Karl Eugen's court. She had none of the admirable qualities, however, with which Lady Milford is endowed.

renunciation and departure. It is argued, further, that her scene with the Kammerdiener (II. 2) was added at this time in order to supply evidence of her avowed sympathy with the Duke's oppressed subjects, for in her monologue (IV. 8) there is no reference to the Duke's broken pledge; the sole motive of her departure is to save the lovers from calamity and her own pride from humiliation.<sup>1</sup>

The quarto leaf is probably not a remnant of the first version (completed about the middle of February), but a fragment of the revision in tentative form. In the interval between that completion of *Luise Millerin* and the resumption of work in April Schiller had been considering Mary Stuart as one of the subjects for his next drama. His reading for this subject suggested connecting Milford with the Norfolk line (cf. 41. 17 and N.), and it is with this passage that the fragment begins. Milford finishes the story of her life (41. 12-42. 19) and Ferdinand confesses that he has misjudged her (here 44. 10-13). Then it occurs to the poet that the sympathy excited by Milford's recital may be strengthened by ennobling her office, by making her the reformer as well as the mistress of the Duke. He accordingly discards the leaf and at the next writing inserts her *apologia pro vita sua* (42. 25-44. 9). This, in turn, provides a new motive for her farewell letter (in IV. 9), which had read otherwise in the first version — if it was found at all. The account of Mary Stuart's last moments, furthermore, suggested Milford's parting with her maids, which, in consequence, bears much resemblance to the Queen's leave-taking in Schiller's tragedy (cf. N. 106. 14 and *Maria Stuart*, 3568 f.).

While Lady Milford was made nobler and more interesting by the changes introduced, it is not likely that her relation to the plot was essentially modified. The interview with Ferdinand (II. 3) and the preparatory scene (II. 1) were certainly in the first draft, likewise the scene with Luise (IV. 7). Such an important character as Milford would

<sup>1</sup> Cf. Brahm, I. 316 f.; Kettner, *Schillerstudien*, 215.

necessarily appear a second time and Schiller would not have missed the strong situation in which the two women confront each other, a situation which Lessing had used in *Miss Sara Sampson* and which he himself had attempted — with ill success — in *Fiesco* (II. 2). Kettner<sup>1</sup> thinks that this scene was revised to motivate Milford's monologue (IV. 8) and the sensational exit which follows. It seems likely, however, that Milford's renunciation, if not her departure, was in the original plan because of its bearing on the significance of the catastrophe (cf. Comment on IV. 6-9). It is clear, too, that Milford was intended from the first to gain our sympathy and this could hardly be effected by mere recital of her sufferings or by unconfirmed protestation of virtuous aspirations. There is no reason to assume, with Brahm (I. 316) that Milford's character "was painted blacker in the first draft," much less to suppose that she was ever to have had any part in Wurm's intrigue. Of this she would be incapable. Her threat to Ferdinand ("Ich laß' alle Mienen sprengen") was carried out in her attempt to cajole and then to intimidate Luise. There is no reason to "wonder at Milford's inactivity" after this threat.<sup>2</sup> She takes only that afternoon to make her plan and the very next morning sends for Luise. She does not know that her object has, in the interval, been accomplished by other means. Like Wurm; and with much more reason, she believes that her rival is the only hindrance to the success of her suit.

There is nothing inconsistent in Milford's speech and conduct that is not so intended by the author. It is a mistake to regard this inconsistency as evidence of conflicting plans;<sup>3</sup> on the contrary, these very contradictions are essential to her faithful characterization. She is sentimental, emotional in a high degree, as sympathetic as her selfishness permits. She has no doubt helped some unfortunate individuals, for

<sup>1</sup> *Schillerstudien*, p. 45 f.

<sup>2</sup> Bellermann, I. 184.

<sup>3</sup> Cf. Düntzer, *Erläuterungen zu Kabale und Liebe*, p. 158.

her conduct in II. 2 shows her to be capable of a generous impulse. Their gratitude has made her believe that she has dried the tears of the land (36. 2), that her humanity has made her the ministering angel of thousands (43. 22 ff.). Her conscience demanded a sedative and responded readily to the autographic prescription. She deceives herself easily, it is true, but not wilfully. Milford's sensational departure is absolutely true to life, both in the resolve and in the manner of its execution. Her renunciation loses some of its significance because it is an act of impulse, which, to be sure, is none the less irrevocable. While her entire rôle in Act IV must be regarded as without bearing upon the action of the play, there are valid reasons why this group of scenes should not have been omitted (cf. Comment on IV. 6-9).

The rôle of the Kammerdiener is purely episodic as far as the action proper is concerned. Nevertheless it is vital in the exposure of the conditions against which Schiller lodges his indictment. Not less outrageous than the extravagance and licentiousness which the Milford scenes disclose was the traffic in soldiers that helped to support the large expenditures. The actual ruler whom Schiller indicts was conspicuously guilty of this crime (cf. p. lxiv). Nor is the old man's recital (II. 2) wholly without effect, for it reveals to Milford the cost of her pleasures and strengthens her final determination to renounce.

#### IV. INFLUENCES — PERSONAL, HISTORICAL AND LITERARY

While the plot and characters of *Kabale und Liebe* are fictitious and original, there are certain more or less obvious resemblances (1) to persons and incidents that were known to Schiller either directly, through his own experience and environment, or indirectly, through contemporary or earlier report; (2) to characters and situations found in the writings of his predecessors.

## THE PERSONAL ELEMENT

Streicher states (cf. p. xvii) that during the composition of *Kabale und Liebe* Schiller had in mind the various members of the Mannheim company to whom the rôles would be assigned, not merely with reference to the general type but even in the matter of individual peculiarities, so that each player might be the better fitted to his part and appear as in real life. This was especially true of the actor Beil, who created the rôle of Miller. The young lovers had their counterparts in Beck and his fiancée, Karoline Ziegler. The latter was a pretty blonde (cf. 18. 1) of eighteen years and had Luise's "forget-me-not eyes." Her union with Beck was bitterly opposed by her family on religious grounds and because of prejudice against the actor's calling.

Schiller's passion for Lotte von Wolzogen<sup>1</sup> (cf. p. xxi), at its height while he was revising *Kabale und Liebe* (May, 1783), is thought to have left traces on the love-tragedy of Ferdinand and Luise. He suffered the torments of jealousy and felt that his rival's noble birth made the latter a preferred suitor. This helped to give reality to Ferdinand's contempt for his patent of nobility as against the dictate of his heart, to his protest against the convention which would sunder a bond decreed by heaven (cf. 16. 6-10). Great titles would one day be cheap and pure hearts precious, fair thoughts would outweigh noble ancestors (14. 9). Shortly after the New Year visit of Lotte and her mother at Bauerbach Schiller had written a *Hochzeitgedicht*<sup>2</sup> for Frau von Wolzogen's adopted daughter Henriette Sturm, who was married February 3, 1783. There are lines in this poem which express similar sentiments and likewise the antipathy which the noble rank of his benefactress excited:<sup>3</sup>

<sup>1</sup> Lotte, too, was just past sixteen (cf. 95. 18), blue-eyed and blonde.

<sup>2</sup> Cf. *Werke*, ed. Bellermann, IX. 98 ff.

<sup>3</sup> Berger, I. 303, rightly observes that these ideas appear striking since both the girl and her betrothed were *bürgerlich* and no class-difference was involved.

Wie mühsam suchst durch Rang und Ämnen  
 Die leidende Natur sich Bahnen! . . .  
 Dein Herz, das noch kein Reid getabelt  
 Dein reines Herz hat dich geabelt . . .  
 Hast du auch schon an sie gedacht?  
 Die Freundin, die dir Gott gegeben?  
 Ihr Adelsbrief — ein schönes Leben!  
 (Den hast ich, den sie mitgebracht.)

ll. 25-42.

In January, 1783, Schiller, in company with Frau von Wolzogen, made a visit of several days at the house of her brother, Forest Commissioner von Ostheim, at Walldorf. On her way to Bauerbach Frau von Ostheim had attended the wedding of Eleonore ("Lore") von Ostheim who belonged to another branch of the family. Lore lived with her sisters Charlotte and Karoline under the guardianship of their uncle Baron von Stein at Nordheim, not far distant. They were very interesting young women and Frau von Wolzogen doubtless told Schiller much about them. She told them in turn of Dr. Ritter's identity with the author of *Die Räuber* and they sent him a laurel wreath as a tribute of their admiration. It is perhaps intended as a delicate compliment that the lady whom President von Walter, following Wurm's suggestion (20. 18), offers to Ferdinand as a bride instead of Milford is called Friederike von Ostheim (27. 30).

Both Lore and Charlotte von Ostheim made loveless marriages with the brothers von Kalb. One of them, the husband of Lore, had been a high official at the Weimar court, but had been retired because of malfeasance. He was a widower twice her age, a man of unattractive personality, in all respects ill suited to the young and charming Lore von Ostheim. It may be guessed that Frau von Wolzogen described him to Schiller in no favorable terms and it is possible that the poet intentionally gave his name to the worthless court official in his play. The following year Lore's elder sister Charlotte married von Kalb's brother (a more estimable man) and in April, 1784, came to Mannheim, where Schiller's friendship with her

subsequently became very intimate. It was just before the first performance of *Kabale und Liebe*. Because of the unsavory reputation of Major von Kalb's brother Schiller felt it would be awkward to retain the name which he had given to the disreputable chamberlain and at the last moment wished to change it. The Mannheim von Kalbs, however, rightly believed that this would attract still more attention and so it was retained. It is also possible that this name, like that of Wurm and von Bock, may have been chosen in the first instance as a reminder of the animal so called and with a certain idea of appositeness to the rôle. On the other hand Wurm and Bock were familiar names in Stuttgart and may have been used in order to hold some minor official up to contempt. This seems certainly to have been the case with the name of the president which, in an earlier stage of the composition, was Wieser (cf. p. xxii). It was probably to square accounts with the

**Walter** petty Ludwigsburg official, Walter, who had bestirred himself in connection with Schiller's uncomplimentary allusion to the Swiss canton Grisons<sup>1</sup> (cf. p. xiv), that the substitution was made. Perhaps the president's son was called Ferdinand because that was the name borne by the nobleman who, some years before, had played the rôle of husband to the mistress of the reigning Duke of Württemberg (cf. p. lxi).

Schiller's own home may well have given him some suggestions for the Miller household. Like the music master

**Family**

**Relations**

Schiller's father had very rigid ideas on the virtues of simplicity and contentment with one's lot. He would not permit his daughters to associate with those more fortunately situated lest envy might make them discontented with their simple surroundings.<sup>2</sup> The mother declared that he stood in the way of their social and intellectual advancement and he, in turn, reproached her with fostering foolish ambitions that could

<sup>1</sup> Cf. Berger, I. 240 ff.

<sup>2</sup> Cf. Minor, II. 128.



never be realized. Streicher (p. 124, Repr. p. 86) relates that the innkeeper at Oggersheim, where Schiller lived some weeks before going to Bauerbach, was very gruff and harsh toward his wife and daughter. The former appears to have been curious and gossipy and much addicted to novel-reading.<sup>1</sup> Possibly Miller's harsh treatment of his wife owes something to these experiences, but the characters were determined, in the main, by literary models. Other traces of the personal element are discoverable (cf. N. 126. 22).

These reminiscences of the poet's personal experiences and environment are of trifling consequence for the study of the play except as they show the intimate reality with which it was written. This would be expected as a matter of course in a work of Goethe but is not characteristic of Schiller. Of much more consequence is the reflection of Schiller's environment in the larger sense, the identification of contemporary or recent persons and events to which the poet holds up the mirror in his play. According to Streicher (p. 174, Repr., p. 118) "many scenes, and not the least important ones, were founded on current traditions which would fill many pages. The poet believed that these would be most fittingly employed in this play and merely used care in disguising his facts so that neither persons nor places should be easily discoverable." It is the reality of the background that makes the historical element in this drama so significant.

#### THE HISTORICAL BACKGROUND

The scene of *Kabale und Liebe* is laid in a small German capital. Neither the city nor the prince receives any name. No actual personage is introduced. No facts, as such, are employed. Close scrutiny, however, reveals a number of specific points in matters of time, place, incident and characterization which have more than accidental re-

<sup>1</sup> Cf. Minor, II. 129.

semblance to the facts of history. Even without Streicher's statement, quoted above, this is obvious to any who turn from Schiller's play to the accounts of contemporary and later historians of Württemberg. The many instances<sup>1</sup> are cited in the notes on the respective passages to which reference will be made in the historical sketch that follows.

Of all the German states in the eighteenth century that suffered from the curse of extravagant and licentious princes none was worse off than Württemberg.<sup>2</sup> Except for the brief period 1733-1744 the government for a century (1693-1793) was under two dukes, Eberhard Ludwig (1693-1733) and Karl Eugen (1744-1793), who were conspicuous representatives of that dissolute absolutism which emulated the decadent French monarchy. The people were robbed systematically, not only by crushing taxation, but by deliberate confiscation of public and private property. Those who ventured to protest, however high their station, risked liberty and life. Men were thrown into foul dungeons, without explanation or hearing, and lay there five or ten years, or till a whim of the Duke released them. Württemberg had received a constitution two centuries before and each succeeding ruler at his accession swore to respect it, but they nevertheless held themselves "answerable only to God." To a deputation that ventured to remind Karl Eugen of the rights of the fatherland, His Highness retorted, „Das Vaterland! Ich bin das Vaterland!" — showing that he preached as well as practised the doctrine of Louis XIV.

Eberhard Ludwig began his reign with fair promise which, however, was not fulfilled. About 1703 he became infatuated with an unscrupulous adventuress, Mlle. von Grävenitz,<sup>3</sup> who had come from Mecklenburg to Stuttgart

<sup>1</sup> These are collected by Müller, *Schillers Kabale und Liebe*, pp. 1-23.

<sup>2</sup> For a circumstantial account see Joh. Gottf. Pahl's *Geschichte von Württemberg*, vol. V. Stuttgart, 1830.

<sup>3</sup> Pahl, V. 35 ff. A graphic sketch of her career, up to her marriage to von Würben, is given by the Württemberg historian L. T. Spittler, *Sämmtliche Werke*, XII. 321-50. The essay (left incomplete) was written about 1785.

where her brother was a captain in the Duke's service. He showered presents upon her, had her made a countess and sought to make her his wife by a marriage ceremony without even divorcing his lawful wife. Protests were made to the Emperor, who commanded her to leave the country forthwith. Certain powerful officials lamented her departure because they had used her as a tool to control the Duke. They accordingly planned a marriage for her with an elderly, impoverished Bohemian count, Ferdinand von Würben, so that her residence in Stuttgart might not be questioned. The count received a high official title and a handsome annuity and, as agreed, left soon after the ceremony, never to return (Pahl, V. 38 f.).<sup>1</sup> This event was long remembered and doubtless suggested to Schiller Lady Milford's proposed marriage to Ferdinand von Walter (cf. 19. 18 and N.).

After her marriage Grävenitz reestablished herself in princely splendor at Stuttgart as the Landhofmeisterin von Würben, more insolent and domineering than ever. With the aid of her subservient tools she practically ruled the country (Pahl, V. 41 f.). The Duchess having meanwhile maintained her residence in the palace, the Duke transferred his capital to Ludwigsburg, a few miles north of Stuttgart, where a magnificent palace was in course of construction (cf. N. 31. 26). With him went Grävenitz, who had achieved her crowning triumph. Her fall came a few years later (1731). She was now nearly fifty years of age and was losing her power over the Duke as well as over others whom she had ruled so arrogantly. After stubborn resistance Grävenitz submitted and retired to Heidelberg. Although forced to relinquish her ill-gotten landed possessions she was allowed to retain her large personal wealth. "Thus," says Pahl (V. 50 f.), "did she disappear from the scene, pursued by the abhorrence and the curses of her countless victims. The mischief she had done continued

<sup>1</sup> According to Spittler, who had access to authentic records, von Würben was paid 20,000 florins outright and was guaranteed 8000 florins annually for life. He returned to Vienna, whence he had been brought.

for many years and much of it was irreparable. She has left a blot on our history which time will never obliterate."

The career of this notorious courtesan seems to have furnished more than one suggestion for *Kabale und Liebe*. All that is reprehensible in Lady Milford is due to Grävenitz, in so far as Schiller had an actual model in mind. Her ambition (32. 14 f.); her love of display and prodigal extravagance (31. 22-28, 93. 26 f.); her ruthless self-will (46. 19-26, 100. 4-9); in particular, her influence in governmental affairs as an intermediary between the Duke and his officials (19. 21-23, 62. 1) and her mastery of him through his passions (19. 23 f., 43. 21 f.): — these are all characteristic of Grävenitz, but entirely inapplicable to Franziska von Hohenheim, the mistress of Karl Eugen. And Ferdinand's denunciation of Milford as a notorious courtesan, despised by the meanest laborer, (26. 10, 27. 2-8), as responsible for unprecedented extortion (40. 24 f.), can suggest only the former. The duke involved with this mistress, moreover, is Eberhard Ludwig, for Karl Eugen tolerated no meddling with his ducal prerogatives, however indulgent he might otherwise be to his 'Franzele.'

At Eberhard Ludwig's death (1733) the succession passed to his cousin, Karl Alexander. The latter died suddenly in 1737, leaving three sons. The eldest, Karl Eugen, was only nine years old (born February 11, 1728). His early childhood, till his eighth year, had been spent with his grandmother; after his father's death his education was supervised by his mother. Except for a brief period before his father's death he was never subjected to the authoritative control which his headstrong nature needed. His education, too, seems to have suffered for, notwithstanding his intelligence, his acquirements were very superficial.

In December, 1741, Karl Eugen, with his two brothers, was sent to the Prussian Court to be fitted for his future position. Frederick II, later to be called "the Great," had already won his first victories in the Silesian Wars and while still crown prince had written his *Anti-Macchiavel*, a

noteworthy essay on the duties of sovereigns. A better mentor for the future ruler of Württemberg, it seemed, could scarcely be chosen. The boy quickly won the favor of Frederick, who declared that "his character and endowments fitted him to rule greater states than that which Providence had entrusted to him." By precept and example the Prussian King could teach his young pupil the ideal of a ruler's duty to his people. "Do not suppose," Frederick admonished him, "that Württemberg has been created for you, but rather that Providence has sent you into the world to make this nation happy." While Karl Eugen began his reign as if mindful of this admonition, he soon belied it most effectually.

Before he was sixteen Karl Eugen, through Frederick's recommendation, was declared by imperial edict to be "of age" and eligible to the succession (1744). On his way home he was betrothed to Friederike of Baireuth, the twelve-year-old niece of Frederick. He married her four years later, but the union proved unfortunate. She was reserved and formal and failed to gain the affection of the amiable, impetuous young duke. After eight years, when Karl Eugen had entered upon his career of profligacy and, finally, had made a French court singer his mistress, she left him, never to return.

Under the regency (1737-1744) the reforms instituted by Karl Alexander had been carried forward and for the first five or six years after the young Duke's accession his able and faithful counselors retained control of affairs. Gradually, however, his superficial, pleasure-loving nature asserted itself and he replaced them with inexperienced, unscrupulous ministers, who were only concerned to gain his favor by gratifying his whims. It is not possible to recite here the details of Karl Eugen's crimes during the next twenty-five years,<sup>1</sup> a period of misrule scarcely equaled in the dark record of eighteenth-century absolutism in Germany.

<sup>1</sup> An excellent, unbiased account of Karl Eugen, by Stälin, will be found in *Allgemeine Deutsche Biographie*, XV. 376-393; a circumstantial and very severe account in Pahl, *Geschichte von Württemberg*, V. 104-190; brief sketches in Minor, I. 47-58 and Berger, I. 53-59.

Karl Eugen, as might be expected from a pupil of Frederick the Great, took measures to improve and increase the army, more for the sake of display, however, than for reasons of expediency. He was exceedingly vain and took delight in parades and military spectacles. He built magnificent palaces, "created paradises from wildernesses" (cf. 31. 23-26 and N.), spent a hundred thousand on a single birthday celebration (cf. 31. 28 and N.). His opera company (cf. N. 65. 9) was one of the finest in Europe, a composer was brought from Italy, a famous ballet master from Paris. The court was as licentious as it was extravagant. After the departure of the Duchess Friederike, in 1756, Karl Eugen cast aside the last vestige of restraint and surrounded himself with infamous adventuresses (cf. 43. 16 and N.) on whom he lavished money and jewels. Nor were the wives and daughters of Württemberg safe if they attracted his attention (cf. 43. 7 and N.), for he had willing agents to abet his designs. The Duke was fond of travel and made numerous journeys, usually with a large and disreputable train. He went several times to Venice for the carnival season (cf. 34. 8), often to Hamburg (cf. N. 42. 8) and also visited Paris and London.

To meet these expenditures even the unprecedented taxation (40. 24) and systematic robbery of the public treasury did not suffice. A shameless traffic in official positions was maintained, in which the Duke's agent was a notorious scoundrel named Lorenz Wittleder, once a journeyman tanner. In 1753 Karl Eugen hit upon a plan that added materially to his revenues. He made a treaty with France to equip and drill 6000 infantry, to be ready upon demand for service with the French army, receiving therefor an annual subsidy equal to the estimated cost of maintaining these troops. When France called for the troops at the beginning of the Seven Years' War (1756), however, Karl Eugen had only 2000 men under arms. The complement was recruited in a few months in most outrageous and brutal fashion. The Protestant Swabians were bitterly op-

posed to the Duke's alliance with a Roman Catholic power against Frederick the Great in a war which did not concern their own country. In June, 1757, the protests developed into open mutiny, which was put down with great severity (cf. 35. 3 and N.). The Duke's most active agent in this work was Philipp Friedrich Rieger, who had entered his service after some experience in the Prussian army, in 1755; for reward he was made a colonel. In the campaigns that followed the ill-trained Württemberg troops made a poor showing. In 1759 Karl Eugen renewed the treaty, increasing his quota to 12,000 men, and at the close of the war his forces numbered 14,000. He continued this nefarious traffic for many years and was ready to offer his troops to England during the American Revolution. They were probably not accepted, although it is a fact that a battalion was recruited for this service (cf. 34. 17 and N.). Public sentiment in Württemberg, as elsewhere in Germany, was with the American Colonies.

In 1758 a man entered Karl Eugen's service who was destined to overthrow the powerful Rieger. This was Count Samuel Friedrich von Montmartin, a diplomat of the most unscrupulous type. He became a prime favorite and succeeded in convincing the Duke that Rieger was guilty of treason. Montmartin is supposed to have used forged letters which apparently implicated Rieger in treasonable communication with Prussia (cf. 21. 7, 61. 2 and N.). In 1762, without a word of warning, Rieger was publicly disgraced and taken to the fortress of Hohentwiel, where he languished in a dungeon for more than a year, almost without food and light (cf. 56. 5 and N.), no word of explanation being accorded him. His imprisonment lasted until 1766, when — with equal uncereceremoniousness — he was released. Many more worthy men suffered a like fate, among them the eminent jurist Johann Jakob Moser, Karl Eugen's former teacher, who was imprisoned five years for remonstrating against the Duke's high-handed dissolution of the Diet (1759). The gifted poet Schubart

offended the Duke, possibly by his outspoken censure of the German princes who were selling troops to England,<sup>1</sup> and was confined in the fortress of Hohenasperg for ten years until a poem on Frederick the Great, lately deceased (1786), provoked such an earnest demand from all parts of Germany for his release that Karl Eugen found it expedient to comply.

After his liberation Rieger was restored to favor and ultimately became commandant at the Hohenasperg. On the occasion of his death (1782) Schiller wrote a fulsome eulogy<sup>2</sup> which can be explained, perhaps, by the fact that he was the poet's godfather and always a good friend of the family. He is said, moreover, to have been an amiable, well-meaning man when his selfish ambition did not suffer thereby. Schiller has given a readable sketch of the Rieger-Montmartin incident, with some embellishment, in his short story, *Das Spiel des Schicksals* (1789).<sup>3</sup> Montmartin was dismissed about the time of Rieger's release, his intrigues and avarice, in abetting which the notorious Wittleder was his tool, having exhausted even Karl Eugen's patience. The latter, moreover, was halted somewhat in his reckless course by the action of the Estates in refusing compliance with his insatiable demands for money and appealing to the Emperor for relief (1764). At first the Duke showed his paternal wrath by transferring his capital from Stuttgart to Ludwigsburg (cf. N. 31. 26). When the negotiations were concluded, however (1770), he made certain concessions and agreed to a reduction of nearly one half in the annual allowance for court expenses. While certain of the old abuses continued for some time thereafter, Karl Eugen seemed to have tired of his reckless self-indulgence and manifested more interest in the welfare of his subjects. His foremost achievement was the establishment of the so-

<sup>1</sup> Possibly, too, by his frank criticism of Karl Eugen and by witty epigrams at his expense; cf. Thomas, p. 25. The immediate cause of his imprisonment has never been ascertained; cf. DNL, vol. 81, p. 295.

<sup>2</sup> *Werke*, ed. Bellermann, IX. 91 f.  
*Werke*, ed. Bellermann, IX. 55-68.



called Karlsschule, which began in a small way, in 1770, as a school for orphaned boys.<sup>1</sup>

Much of the change for the better in the last twenty years of Karl Eugen's life is credited to the influence of Franziska von Höhenheim. When he first saw her, in 1769, she was twenty-one years old and had been married five years to Baron Friedrich von Leutrum, a surly, repulsive man who had given her nothing but wealth and social position. Franziska von Bernerdin was herself of noble birth, but her father was impoverished and she was sacrificed to repair the family fortunes. The story is told by a little slip of paper, found among Franziska's effects, on which she had written these words: "Married when I was hardly sixteen, a mere child as it were, without any inclination, without any love, merely because they said to me, 'You must marry von Leutrum.'"

Franziska, though not beautiful, seems to have attracted the Duke from the first. He found further opportunity of seeing her by extending to herself and the baron flattering — though to the latter unwelcome — invitations to participate in hunting parties and other festivities. Karl Eugen was handsome, witty, an ardent wooer (cf. 31. 14 and N.), famed as a dangerous rival. The ill-favored von Leutrum perceived the situation and vented his wrath on Franziska when they returned to their home in Pforzheim. Reports of his harsh treatment reached Karl Eugen, who promptly visited the baroness at her home. At this time, as well as before, he probably urged her to leave von Leutrum and place herself under his protection, but her sense of duty forbade it. Finally, in November, 1771, she yielded. A divorce was speedily obtained for her and in January, 1772, she accompanied Karl Eugen to his palace. Two years afterward the Emperor created her Countess von Höhenheim, the title by which she is familiarly known.<sup>2</sup> Five

<sup>1</sup> Cf. Thomas, p. 13 ff.

<sup>2</sup> For a detailed account of the foregoing incidents, see L. Vely: *Herzog Karl von Württemberg und Franziska von Höhenheim* (Stuttgart, 1876), chaps. II and III.

years after the death of the Duchess Friederike she became Karl Eugen's wife (1785).<sup>1</sup> This union brought to Karl Eugen domestic happiness such as he had not hitherto enjoyed. Franziska was a woman of simple, homely tastes, with a fair education and intelligent appreciation of art and poetry. With tact and sincere devotion to Karl Eugen she gained control of him and brought out the better side of his nature. Thus, indirectly — for she did not concern herself with public affairs — she made him a better ruler as well as a better man and all accounts, contemporary and subsequent, agree that the people of Württemberg “owed her an immeasurable debt of gratitude.” She endeared herself to all by her winsome manner and became known as a friend of the needy (cf. N. 36. 23). The School for Girls, established as a counterpart to the Military Academy, was under her especial patronage. Schiller celebrates her in this capacity in a poem of the year 1781<sup>2</sup> and in a school oration delivered on her birthday, January 10, 1779, he lauds her as a philanthropist, as the friend of the lowly, “whose tears of joy and thanksgiving are a higher tribute than the applause of the noble company assembled in her honor.”<sup>3</sup> It is from Franziska, as already noted, that Lady Milford has her saving qualities.

Although the prince in *Kabale und Liebe* remains behind the scenes his identity is plainly felt. As in the case of Lady Milford, the figure is a composite of two originals, Eberhard Ludwig and Karl Eugen.

#### LITERARY FORERUNNERS

Schiller called *Kabale und Liebe* ein bürgerliches Trauerspiel in order to indicate that it was a tragedy of private

<sup>1</sup> The delay was due to the refusal of the Roman Catholic church to sanction his marriage to a divorcée and a Protestant. The ceremony was performed secretly and was not announced until a year later. In 1791 the Pope declared Franziska's first marriage invalid and recognized the validity of that with Karl Eugen.

<sup>2</sup> *Werke*, ed. Bellermann, IX. 25 f.

<sup>3</sup> *Werke*, ed. Bellermann, XIII. 436.

life which involved persons of the bourgeoisie, the untitled middle class. Until after the middle of the eighteenth century German tragedy had consisted mainly of translations and imitations of the French classical tragedy of the seventeenth century which took its themes from the history and legend of Ancient Greece and Rome and the Orient. The heroes were of royal or noble birth and the action usually involved the state as well as the individual characters. The deeds of ordinary men and women were deemed unworthy of representation in tragedy. This tradition of the French tragedy was maintained by Voltaire in the eighteenth century. In England Shakespeare had shown an independence of ancient models, both in form and theme, which found no favor with the pseudo-classical dramatists of France, who made a fetish of certain characteristics of Greek and Roman tragedy — notably of the unities of time and place — without regard to changed conditions and yet often modernized the thought and diction in most incongruous fashion. But even Shakespeare's tragedies have, for the most part, heroes of royal station, whether taken from English or from foreign history. While this is not strictly true of *Othello* and *Romeo and Juliet*, these tragedies in no sense represent ordinary persons of the middle class. In Shakespeare, however, the station of the characters is incidental and is overshadowed by the portrayal of elemental human passions.

It was in England that the middle class first attained social emancipation and, by the Revolution of 1688, political freedom. In the century that elapsed before the French Revolution English political philosophy was a fruitful source of inspiration for the political philosophers of France and the freedom of the English people was the ideal which the victims of German despotism set before them (cf. Ferdinand's words, 40. 10-16). It was in England, accordingly, that the middle class first found a place on the stage and in literature. The first middle-class tragedy was *The London Mer-*

**Middle-  
Class  
Tragedy**

**Lillo's  
London  
Merchant**

*chant or the History of George Barnwell*,<sup>1</sup> produced with enormous success at the Drury Lane Theater, in 1731. The author was George Lillo, a jeweler by calling. This tragedy is celebrated because of its significance in the history of the modern drama rather than for any intrinsic merit, either literary or dramatic. It is a crudely told story, founded on a popular ballad, of a London apprentice, Barnwell, who sacrifices the brightest prospects, including that of marriage with his employer's daughter, for the sake of an unscrupulous adventuress, Millwood. He steals from his employer, then murders his uncle, with the motive of robbery, and ends his career on the gallows with his temptress. The moral of the tragedy is very obtrusive and is, in addition, expressly pointed in an epilogue. Lillo's play was the progenitor of a long line, with which we are not here concerned.

A few years later another great type of middle-class literature was created in the so-called family novels of Samuel Richardson's Richardson (1689-1761)<sup>2</sup> a London stationer and printer who was celebrated for his skill in letter-writing. His first novel (1740), *Pamela, or Virtue Rewarded*, tells of a young girl of humble station who is maid to a woman of wealth and position. The latter dies, and her son, an attractive but unscrupulous young man, seeks to seduce Pamela. The girl resists every temptation and at last wins the young man's respect as well as his love and he makes her his wife. The simplicity and homely reality of this story, combined with its high moral tone gained for it instant and pronounced success. The reasons for this success are similar to those which affected that of the middle-class tragedy. The people were weary of the conventional love-stories of princes and princesses which had not a trace of reality or of human nature as they knew it. There is no hint of social conflict in *Pamela*; the story of the poor girl and her wealthy lover is told with a

<sup>1</sup> Edited, with introduction and notes, by A. W. Ward (D. C. Heath & Co.). Cf. Hettner: *Literaturgeschichte des XVIII. Jahrhunderts*, I. 466 ff. Kettner, *Lessings Dramen*, p. 9 ff.

<sup>2</sup> Cf. Hettner, I. 418 ff.

purely moral purpose. Richardson's second novel, *Clarissa Harlowe* (1748), is his greatest and is the one which is celebrated in continental literature as the forerunner of Rousseau's *La nouvelle Héloïse* and of Goethe's *Werthers Leiden*.<sup>1</sup> It exercised direct and important influence on Lessing's two tragedies, *Miss Sara Sampson* and *Emilia Galotti*.<sup>2</sup> Like his first novel, *Clarissa* is in epistolary form.<sup>3</sup> The work is inordinately long for the modern reader, filling five large volumes,<sup>4</sup> but it was eagerly devoured in those days. The story is very simple and, like its predecessor, has a strongly marked moral purpose, without social or political tendency. *Clarissa* has been betrothed against her will to a man whom she does not love. Lovelace has won her heart and persuades her to elope with him under a promise of marriage which he does not keep. She is proof against his wiles, even when he takes her into a gay and immoral London household. Her purity almost disarms him but finally he yields to his baser impulses and brings her into his power by means of a drug. *Clarissa* is overcome by shame and grief and dies of a broken heart. A striking characteristic of this novel is the charming personality of Lovelace which makes him dangerous even to the most virtuous. This is a trait which reappears in many of the works influenced by *Clarissa Harlowe*, notably in the two tragedies of Lessing above mentioned.<sup>5</sup>

In France the origins of the middle-class drama and the family novel are associated, respectively, with Denis Diderot (1713-1784) and Jean Jacques Rousseau (1712-1778), both of whom were influenced by the English movement discussed above, as well as by their own philosophical and political theories. Diderot's importance as philosopher

**The  
Middle Class  
in French  
Literature**

<sup>1</sup> Cf. Erich Schmidt, *Richardson, Rousseau und Goethe*.

<sup>2</sup> Cf. Kettner, *Lessings Dramen*, pp. 14-18, 178-83, 194-213.

<sup>3</sup> Cf. Erich Schmidt, *ibid.*, 71 ff.

<sup>4</sup> In Leslie Stephen's standard edition of Richardson's works 12 vols. London, 1883. There is a good abridgment (515 pp.) by Charles H. Jones (Henry Holt & Co.).

<sup>5</sup> Kettner, *ibid.*, p. 204 f.

and critic far exceeds that achieved through his dramas which have only historical interest, while Rousseau's fame rests quite as much upon his political writings, *Discours sur l'inégalité* (1755) and *Le contrat social* (1762), and his theory of education, as set forth in *Émile ou de l'éducation* (1762), as upon his epistolary novel, *Julie ou la nouvelle Héloïse* (1761). Diderot, however, as well as Rousseau, in the movement here under consideration, exerted a powerful influence in Germany and added to the impulse received from England the motif of class distinction. Neither in France nor in Germany is there, at first, a suggestion of conflict, an antithesis of virtuous bourgeoisie and vicious aristocracy. When lovers are parted by difference of station the outcome is accepted as inevitable. There is a mild protest, — expressed or implied, against the convention that makes the cleft impassable, but no demand that it be otherwise. This resignation to existing conditions is particularly characteristic of Diderot. *Le père de famille* (1758) is rather a drama of family life than of the middle class, as such.

In 1760 Diderot's play was translated by Lessing, who at this time esteemed the author highly, both as dramatist and critic. Through Lessing's translation *Der Hausvater*,<sup>1</sup> as it was called in German, became widely known and some years later (1780) served as a model for *Der deutsche Hausvater* of Gemmingen (1755-1836), whose drama, in turn, gave Schiller not a few suggestions for *Kabale und Liebe*. Diderot's play seems, moreover, to have exerted some direct influence on Schiller's. St. Albin has fallen in love with Sophie, a girl in humble circumstances, and is willing to sacrifice position and wealth and to flee with her. He vows eternal fidelity, but Sophie, like Luise, reminds her lover of the gulf that separates them and will not take him from his father (II. 9; cf. N. 73. 13).<sup>2</sup> This father, however, is in

<sup>1</sup> DNL, vol. 65 (*Lessings Werke*, vol. 8), pp. 305-392.

<sup>2</sup> The reference is to Act II, Scene 9 of Diderot's play. The work referred to is not designated when indicated by the context. All references to Notes are to those on *Kabale und Liebe* in this volume.

no sense the prototype of President von Walter. D'Orbeson sympathizes deeply with the lovers and would gladly grant his son's prayer if any less insuperable barrier existed. He sends for Sophie and begs her to give St. Albin up and leave Paris. Meanwhile his brother-in-law, the Comtur d'Aulnoi, has resorted to more forcible measures. He has secured an order for Sophie's arrest and when the police fail to find her in her lodgings they come to d'Orbeson's house, whither the girl has been brought for refuge by Germeuil, St. Albin's friend and a suitor for his sister's hand. The police enter and attempt to arrest Sophie, who is defended by St. Albin with drawn sword (V. 12), while the Comtur urges them to seize her, a situation to which the final scene of Act II in *Kabale und Liebe* is strikingly similar (cf. N. 56. 15). Suddenly, however, the Comtur discovers that Sophie is his niece, who had been living in poverty with her widowed mother in the provinces and has come to Paris hoping to find her wealthy uncle. By this expedient a happy ending is provided without defiance of convention.

The first family-tragedy in Germany was Lessing's *Miss Sara Sampson* (1755). Despite serious imperfections it

<p><b>Lessing's</b> <i>Miss Sara</i> <i>Sampson</i></p>	<p>achieved a success as noteworthy as that of its English prototype. The heroine has eloped with her lover Mellefont, trusting in his promise of marriage, which, however, he continues to postpone, on the pretext that it will lose him a <u>legacy</u>. The real reason is his reluctance to limit the liberty which he has hitherto enjoyed (IV. 2). He is troubled, too, by the interference of a former mistress, Marwood, who has borne him a daughter and who seeks to regain her mastery of him. To gratify her supposed curiosity and hoping that she will, according to promise, then cease to molest him, Mellefont foolishly lets Marwood meet Sara. Still more foolishly does he let Marwood get him out of the way by a specious ruse. Left alone with Sara, Marwood tells the story of Mellefont's past, finally revealing herself as his deserted mistress, as the mother of his child. Sara swoons</p>
---	---

and Marwood pretends to revive her with a powder, which is in reality a deadly poison and which ends her life a few minutes after Mellefont's return. Overcome with grief and remorse he stabs himself and falls dying beside Sara's body.

Sara's love-story is in many particulars similar to Clarissa Harlowe's and both her character and that of Mellefont owe much to Richardson's novel. The meeting of Marwood and Sara was probably suggested by a situation in vol. IV of Richardson's *Pamela*.<sup>1</sup> This scene (IV. 8), though poorly motivated, is very effective, by far the strongest in the play, and became a model for Schiller in both *Fiesco* (II. 2) and *Kabale und Liebe* (IV. 7), as it had been for Gemmingen. While the situation and the outcome differ greatly, the idea of letting the two rivals confront each other is identical. Marwood's recital to Sara may well have suggested Milford's recital to Ferdinand, particularly as a means of exciting sympathy for a woman we are prepared to despise. In *Miss Sara Sampson*, too, is created the situation of the moral weakling placed between two women who are diametrical opposites, for in the *London Merchant* it is scarcely more than suggested. It is this situation which is responsible for Ferdinand von Walter's brief period of vacillation (II. 3 and 5), despite the vast difference between him and Lessing's Mellefont. An obvious external resemblance to *Miss Sara Sampson* (II. 1 and 2) is found in the scene where Milford awaits Ferdinand's visit and talks with her maid of the hoped-for conquest (II. 1) and in the nervous anxiety with which she receives the announcement of his arrival (II. 2, end). Lessing, in turn, had his suggestion from the *London Merchant* (I. 3).

While *Miss Sara Sampson* is merely a family-tragedy, a dramatization of the literary genre created by Richardson, *Emilia Galotti* (1772) introduces the antithesis of aristocracy and bourgeoisie. It is not a tale of lovers parted by the inexorable law of caste, such as *La nouvelle Héloïse*, but of a modern Virginia who is

<sup>1</sup> Kettner, *Lessings Dramen*, p. 181.



slain by her father, to whom her virtue is dearer than her life. The antithesis is not of aristocracy and bourgeoisie as such — for the plebeian Emilia is about to be happily married to a nobleman, Count Appiani, whose ideals of life and conduct are identical with her father's — but as representative, respectively, of vice and virtue, both moral and civic. The tragedy was a damning indictment of the princely licentiousness which was rife in Germany, as elsewhere,<sup>1</sup> and thus became the forerunner of that type of *bürgerliches Trauerspiel* which is most powerfully exemplified in *Kabale und Liebe*, the type in which the ethical import is political as well as social.

The story of *Emilia Galotti*<sup>2</sup> has little resemblance to that of *Kabale und Liebe*, but the technique, the characters and even the language had a marked influence upon Schiller's play as upon many others of the period. By reason of its almost perfect technical structure Lessing's tragedy, the first in Germany that is still played, became a model for students of dramatic composition. Although Schiller, as well as Goethe, professed to find it artificial and cold, missing in the work of the mature and practised craftsman the spark of youthful and original genius, both learned from it more than they wot.

The influence of the technique of *Emilia Galotti* upon that of *Kabale und Liebe* appears particularly in the independent action taken by associates in the opposition, by the president and Wurm and by the prince and Marinelli, respectively. The prince makes a trial on his own account and fails. He is forced to confess his mistake to Marinelli (IV. 1) and to leave matters entirely in the latter's hands. Just so the president employs open force (II. 6, 7) without Wurm's coöperation and in disregard of his warning (I. 5). He is later made to admit that he had committed a gross blunder (III. 1) and must humbly defer to Wurm's judg-

<sup>1</sup> Cf. Thomas, p. 115 f.

<sup>2</sup> The student of *Kabale und Liebe* should have read Lessing's tragedy. If the story is not familiar, see Sime's *Lessing*, vol. II. chap. 19.

ment. In the end the plans of both Marinelli and Wurm are frustrated because they miscalculate the conduct of others (the former of Odoardo's, the latter of Ferdinand's) and each at last must hear his patron charge him with the onus of the tragic outcome. Cf. further N. 17. 13.

*Lenz* The characters of *Emilia Galotti* were the prototypes of familiar figures in the middle-class drama of the succeeding generation. The stern, upright father, who jealously guards the honor of his family against the peril of moral contamination by the wicked aristocracy; the well-meaning, foolish mother, who is ambitious for her daughter's social advancement; the unsophisticated girl, whose sweetness attracts a titled lover, dishonorable by inclination or by mandate of the social order; the unscrupulous agent, who makes and executes the plot that is expected to accomplish the desired end; the "woman with a past," one of the titled lover's victims, who is a foil to his latest quarry and who may become his nemesis. ✓ These characters vary somewhat according to the circumstances represented. Occasionally the titled lover is honorable, like Ferdinand von Walter or like young Langen in Wagner's *Reue nach der That*, but encounters the relentless opposition of a parent, the former his father's, the latter his mother's. The parent may be high minded and in sympathy with the lovers, but honestly convinced of the impropriety of a mésalliance, as in the case of *Le père de famille* of Diderot and *Der deutsche Hausvater* of Gemmingen. Again, the station of the lovers may be interchanged, as in Lenz's *Der Hofmeister* and in Rousseau's novel. In nearly every instance the heroine surrenders her honor and her sin precipitates her tragic fate. This element is wholly absent in *Kabale und Liebe*, where no stain of the heroine's purity is even suggested. Schiller avoided, with advantage, this easy and conventional motif.

✓ The characters of *Kabale und Liebe* most clearly indebted to *Emilia Galotti* are Miller and his wife, who present the same contrast as do Odoardo and Claudia. Frau Miller, like Claudia, must bear her husband's reproaches

for her foolish ambition (cf. *K. u. L.* I. 1 and *E. G.* II. 4) and in much stronger language. The Millers are below the Galottis in station, with a corresponding difference in environment and speech. Luise and Emilia seem to have little in common because of the different circumstances in which they are placed, yet there are some points of resemblance. Both are pious and observe the practices of religion, to the satisfaction of their suitors (*E. G.* II. 7, *K. u. L.* I. 2); both are absolutely subject to parental authority (Emilia II. 6, Luise V. 1, 2), both owe their training chiefly to the father and his moral standard is theirs; both are excessively self-conscious and addicted to sophistic analysis of their experiences and feelings. The conspirators Marinelli and Wurm differ in station, the former a marquis, the latter a renegade plebeian. Wurm's rôle is more strongly motivated than Marinelli's for, in addition to currying favor with his master, the secretary has two strong personal grounds of action, to avenge an insult and to remove a fancied rival. There is little reason for comparing Orsina and Milford; they are placed in wholly different situations, their characters and motives are in striking contrast. Both, to be sure, excite sympathy for women of their class, but in opposite circumstances. Orsina's sun has set, Milford's is at its zenith. One thing they have in common, their contempt for the despicable creatures of princely favor who masquerade as men. Milford's scathing characterization of the puppets that surround her (II. 1) and her parting words to von Kalb (IV. 9) recall Orsina's scornful treatment of Marinelli (IV. 3).

There are certain passages in *Kabale und Liebe* that show a striking verbal resemblance to *Emilia Galotti*, in some instances so close as to make them practically quotations. These passages are cited in the Notes (cf. 7. 23, 12. 8, 19. 8, 44. 11, 94. 11, 97. 17, 117. 4, 130. 3, 136.2) and may be found conveniently collected in Bellermann, *Schillers Dramen*, I. 222 ff., together with similar parallels in *Miss Sara Samp-*

son and *Nathan der Weise*.<sup>1</sup> Aside from cases like these, Schiller seems to indicate that Luise has read *Emilia Galotti* (cf. N. 12. 20) and that she at least knows the theme of Lessing's essay, *Wie die Alten den Tod gebildet* (cf. N. 110. 11).

The work which made the conflict of love and class distinction a popular theme was Rousseau's *Julie, ou la nouvelle Héloïse* (1761), a long epistolary novel, generally called by the second title.<sup>2</sup> The story, so far as it deals with this theme, is as follows:<sup>3</sup> St. Preux, a young writer of plebeian station, becomes the private tutor of Julie, the daughter of Baron d'Étange. They soon fall in love. Julie knows that her father will not permit her to marry beneath her station and tries to avert the danger by urging St. Preux to leave. Reluctantly he goes, but hears from Claire, her cousin and confidante, that she is ill, and returns. He begs her to flee with him. She cannot consent, although she knows that her father has promised her hand to a friend of his whom she has not seen. Their love grows daily more consuming and she surrenders. Her one hope is that their relation may be sanctified by marriage. A well-meaning young Englishman, Lord Edward Bomston, tries to convince Baron d'Étange that St. Preux is worthy of Julie despite his lack of title and offers to settle on him one third, or even one half, of his large fortune. The baron's pride and prejudice of rank are invincible and the interview results in a violent quarrel. His wrath falls heavily on Julie. He begs forgiveness for his harshness, but declares that she shall never be given to St. Preux. Lord Edward then proposes to Julie an elopement with her lover and offers them a refuge

<sup>1</sup> Cf. also Boxberger, *Archiv für Literaturgesch.*, IV. 252 ff.

<sup>2</sup> This title was suggested by the famous love of Abelard, a great French teacher and philosopher, and his youthful pupil, Héloïse, which occurred about 1120. Both lovers were of noble station, but marriage was forbidden to Abelard by reason of his ecclesiastical position as a canon of Notre Dame. See Encyclop. Britannica, s. v. Abelard. — The edition used is that in vols. 1-4 of Rousseau's Works, 39 vols. 1788 f.

<sup>3</sup> A good critical analysis of the work in Erich Schmidt's *Richardson, Rousseau und Goethe*, p. 127 ff.

on his estates and ample provision for the future. There follows a terrible struggle in Julie's heart between love and filial duty. At last she replies to Lord Edward that she will not leave her aged father and her sick mother, who has suffered much for her sake. The Englishman takes St. Preux, who has resigned himself with a somewhat ill grace, with him to Paris. Julie is urged to marry Count Wolmar, her father's friend. She declares that her promise to St. Preux forbids her becoming the wife of another. The baron recognizes this promise as binding and forthwith obliges his daughter to write a few lines to St. Preux asking to be released. These he encloses with an insulting, threatening demand for an affirmative reply. In his masterful answer St. Preux scorns his threats and rebukes him with stinging words, but gives his consent to Julie's marriage, for her sake; she may "give her hand without consulting her heart." The marriage takes place and from that moment Julie is a changed woman. She finds in Wolmar an admirable man whom she can love and honor. She tells St. Preux of this transformation in a very long letter (Part III. Letter 18), which reviews the whole course of events from the beginning and which affords an excellent synopsis of the story to this point. He admires her virtue, which he cannot hope to imitate, but still rebels against the resignation forced upon him.

The remainder of the story, comprising the second half, need not be outlined here. Suffice it to say that it becomes a highly moral tale of the most approved Richardsonian type. Wolmar, who now knows all of Julie's past, generously invites St. Preux to visit his home. Julie does her best to elevate her former lover to her lofty plane, but with scant success. His old love will not be stilled and his tragedy ends only with Julie's death, of which a horrible dream forewarns him.

Rousseau's influence upon Schiller,<sup>1</sup> as upon the earlier

<sup>1</sup> For a discussion of Rousseau's influence on Schiller's early works, see Johannes Schmidt, *Schiller und Rousseau, in Sammlung gemeinverständlicher wissenschaftlicher Vorträge*, pp. 631-677. Berlin, 1876. — A. Kontz, *Les drames de la jeunesse de Schiller*, pp. 100-114.

writers of the Storm and Stress was very great. He expressed that revolt against the old order, that demand for the rights of the individual, for which the movement pre-eminently stood. "The Sturm und Drang," says Hettner,<sup>1</sup> "was rooted in Rousseau's gospel of nature." In addition to the influence exerted upon his early dramas evidence of Schiller's sympathy with Rousseau is found in a poem denouncing the dishonor shown to his memory, written before the publication of *Die Räuber*.<sup>2</sup>

The influence of *La nouvelle Héloïse* upon *Kabale und Liebe* appears in the situation of the heroine between the conflicting impulses of love and filial duty, to some extent in the characters and relations of the lovers, and in the sentiments expressed upon the question at issue as well as in the attack upon the degenerate aristocracy. When St. Preux urges Julie to flee with him she wavers between contending passions (Pt. II. Letter 4). Unlike Luise she does not question her right to marry the man whom she loves but only whether she can forsake her parents, "those who have no other hope, no other joy than in me . . . at a time when I should requite the tenderness which they have lavished upon me" (Pt. II. Let. 6). These two letters gave to Schiller some of the very words which Luise speaks to Ferdinand in Act III. Scene 4, in a similar situation (cf. N. 72. 14). Miller uses the same plea to keep Luise from ending her life (V. 1; cf. N. 111. 18) that is urged by Julie's conscience in the passage quoted. The latter's father is nearly sixty years old (Un père presque sexagénaire!), Luise's will be sixty on the morrow (72. 16). In a letter of St. Preux to Julie (Pt. I. Let. 26) he reproaches her with having destroyed his peace of soul, just as Luise reproaches Ferdinand (17. 7-13). He chides her (Pt. I. Let. 31) for not confiding her sorrow to him. To keep it secret is to steal from his love the right of sharing it (cf. 15. 24 f.). An eternal decree of Heaven has destined them for each other; to

<sup>1</sup> *Literaturgeschichte des XVIII. Jahrhunderts*, III. iii. 1, p. 3.

<sup>2</sup> *Werke*, ed. Bellermann, I. 22.

obey it is their first law (Pt. I. Let. 26; cf. *K. u. L.* 13. 14 f., 16. 9 f.). He and Julie will not be separated long. Heaven will unite them, on earth or in eternity (Pt. I. Let. 65). Lord Edward, writing to Claire (Pt. II. Let. 2), says that "these lovers came from the hands of nature destined for each other. Why should an insensate prejudice change the eternal order? This chaste tie of nature is subject neither to sovereign power nor to paternal authority." Thus Ferdinand bids defiance to prejudice and declares that humanity shall prevail over convention (45. 30 f.). St. Preux's title of nobility, says Lord Edward, "is not written upon ancient parchments, but is graven ineffaceably upon his heart" (Pt. I. Let. 62; cf. *K. u. L.* 16. 6 f.). Ferdinand and St. Preux have failings, as well as virtues, in common. In a note to Letter 24 of Part I. Rousseau says of St. Preux: "One feels that his love of virtue is sincere, but his passion leads him astray and if his great youth did not excuse him he would after all, despite his fine talk, be only a common criminal." The same might be said of Ferdinand. Like Schiller's lover St. Preux is prone to jealousy (Pt. I. Let. 56, Pt. II. Let. 10). The Englishman had been attracted by Julie's charms, but had generously withdrawn his suit when he learned of St. Preux's claim. Like Lady Milford he determines to aid the lovers. Failing to overcome the prejudice of Baron d'Étange (Pt. I. Let. 62), he offers them an estate in Yorkshire (Pt. II. Let. 3), "a tranquil spot, destined as a refuge for love and innocence." The picture which he draws of the peaceful seclusion that they will enjoy suggests that which Ferdinand describes to Luise, in Act III. Scene 4, when he urges her to flee with him to some remote place where they will be alone with nature and their love.<sup>1</sup> And as St. Preux's love made him

<sup>1</sup> The motive of escape from the throng to the simplicity and solitude of a rural retreat is characteristic of Rousseau. It is strongly emphasized in Goethe's *Werther*. Even the unsentimental Lessing pays tribute to Rousseau's inspiration. Tellheim will seek the most quiet nook in the whole wide world to make his paradise with Minna (*Minna von Barnhelm*, V. 9) and Appiani will take his bride to the vales of Piedmont (*Emilia Galotti*, I. 6).

see beauties in the landscape not hitherto divined (Pt. I. Let. 38), so Luise found a new world revealed after Ferdinand had come into her life (13. 16-26).

The resemblance of Lady Milford and Lord Edward is scarcely accidental. Each is passionate, impulsive, generous. Their virtues, and to some extent their faults, are temperamental. Julie says of the Englishman that "he would, perhaps, be less estimable if he were less impulsive" (Pt. I. Let. 61), and this is equally true of his countrywoman. The character of each is strikingly un-English; it is a product of the respective author's sympathetic attitude toward a people that seemed to exemplify his ideal of emancipation from the fetters of the old order. Lord Edward praises the English nobility as "the guardians of liberty; their first duty is to the nation, their second to him who governs it" (Pt. I. Let. 62; cf. *K. u. L.* 39. 11), and Ferdinand challenges Milford's right to call herself a Briton, a daughter of "the freest people under the sun" (40. 10). The Lady's denunciation of the aristocracy (30. 24-31. 10) echoes St. Preux's characterization of the artificial and insincere society of Paris (Pt. II. Let. 14): "The persons we talk to are not those with whom we converse; their sentiments do not come from the heart, their conversation does not reveal their thoughts." She despises the pitiable creatures whose hearts beat as regularly as their watches tick, who dare not utter an opinion of their own, who are but so many puppets controlled by a single wire; and St. Preux declares (Pt. II. Let. 17) that in Paris "none dares to be himself. *To do as others do* is the cardinal maxim. They keep time like a regiment in motion and you might say they are as so many puppets nailed to the same board or pulled by the same wire." Other passages might be quoted to show how Rousseau kindled Schiller's scorn for the hollow and degenerate aristocracy which he exposes in *Kabale und Liebe*.<sup>1</sup>

The most significant effect of Rousseau's influence is

<sup>1</sup> Cf. Thomas, p. 117 f.



seen in the character of Luise, whose tragic conflict is so similar to Julie's, though so different in its outcome. Here is probably the explanation of Luise's dilemma (cf. N. 113. 6), which is less skilfully motivated than Julie's because the dramatist must show it at its climax, whereas the novelist can reveal its inception and development. If Schiller's heroine, in consequence of this, plays at times an enigmatic part she is at least consistent in the end and is not made to perform a moral somersault such as Julie accomplishes.

The epistolary novel in Germany reached its climax in *Die Leiden des jungen Werthers* (1774). Goethe's novel shows the influence of Rousseau in certain technical details and, particularly, in its praise of simplicity and love of nature. The plot has little resemblance to that of Rousseau's novel. Werther, like St. Preux, is consumed by a hopeless love, but the reason of its hopelessness is very different. Lotte is already betrothed to Albert and Werther knows from the outset that she cannot be his.

*Werthers Leiden* is the most characteristic production of the sentimental epoch of German literature, which exalted the emotional side of man's nature as his most precious endowment. It is likewise the most perfect expression of the so-called "world-woe" (*Weltſchmerz*), that wave of hopelessness and helplessness which had its origin in the same causes that produced the Storm and Stress. Both were rooted in discontent with the existing order and in the longing for a natural state, unhampered by the shams and conventions which had purchased social progress at the cost of happiness and virtue. The one resigned itself to the passivity of despair, the other waged fierce combat for its ideal. Each had its initial impulse in Rousseau's gospel of nature and liberty. In Werther and Götz von Berlichingen Goethe created classic exemplars of these opposite tendencies.

Werther has no illusions as to universal equality but he resents the conventional standards by which equality is

measured. When he becomes a secretary of legation he sees with disgust the hollowness of aristocratic society, the jealousy of rank and precedence (Book II. Letters of Dec. 24, 1771 and Jan. 8, 1772). He is made to suffer keen humiliation because in an aristocratic company where he has unwittingly remained the host is compelled, reluctantly, to ask him to withdraw (Let. of March 15, 1772). His talents and personal worth, which are recognized and esteemed, count for nothing against his lack of title. There is, moreover, in *Werthers Leiden* an undercurrent of protest against the false standards of justice and morals, against the prevailing contempt for the simplicity of unspoiled human nature,<sup>1</sup> for a man ruled by his heart (Let. May 13, 1771), an undercurrent which has become in *Die Räuber* and *Kabale und Liebe* a rushing tidal stream. The sentimentalism of Karl Moor and Ferdinand is a heritage from Werther. The Robber Captain longs for the innocence of his childhood (*Die Räuber*, III. 2); the president's son scorns the prospect of worldly power, his ideal of happiness is in his heart (25. 24).

Other early works of Goethe are recalled by certain scenes of *Kabale und Liebe*. Ferdinand's defiance of the police who are being urged by his father to seize Luise (II. 7) is uttered in words similar to those used by Götz when he warns the strong-armed citizens who have been ordered to overpower him in the court-room at Heilbronn (cf. N. 57. 3). There is an obvious reminder in Wurm's dictation to Luise (III. 6) of the great scene in Act II of *Clavigo*, where Beaumarchais forces his sister's recreant lover to write a letter avowing his perfidy, although the circumstances and the respective rôles are very different. The effectiveness of such a scene may well have been suggested to Schiller through the performance of *Clavigo* at the Academy in February, 1780, shortly after Goethe's visit there with Karl August, the more since Schiller himself played the title rôle.

<sup>1</sup> Cf. Thomas, p. 116 f.

Of the many tales of lovers parted that had *La nouvelle Héloïse* and *Werthers Leiden* as models, one seems to have given Schiller suggestions for certain scenes in Miller's *Kabale und Liebe*. Miller's *Siegwart* (1777) is the story of a sentimental youth, Xaver Siegwart, son of a worthy steward, who loves the daughter of Hofrat Fischer. Her father parts the lovers and obliges his daughter to take the veil. Siegwart becomes a monk and after a time is summoned to minister to a dying nun. Mari-  
 anne passes away in his arms and ere long he succumbs to grief and dies upon her grave. It is in the secondary love-affair of Siegwart's sister, Therese, with his friend Wilhelm von Kronhelm that the situations analogous to those in *Kabale und Liebe* occur. Wilhelm's father goes to Siegwart's house and with brutal threats and coarse abuse warns the girl to have nothing more to do with his son. The account which Therese (in a letter to Wilhelm) gives of this visit,<sup>1</sup> particularly in the language attributed to von Kronhelm and to her father, suggests strikingly the visit of President von Walter at Miller's home for a similar purpose (II. 6-7). Kronhelm then writes a brutal letter to his son<sup>2</sup> telling him that he has warned Siegwart and his daughter and repeating, in most violent language, his threat to kill them as well as him if he dares to see her or write to her again. Similarly the president tries to intimidate Ferdinand with dire threats (I. 7, end) and with a show of violence toward Luise and her father (II. 6-7).

Diderot's *Père de famille*, as already mentioned, served as a model for *Der deutsche Hausvater* of Gemmingen (1780),<sup>3</sup> whose treatment of the theme, however, was so different as to make his play thoroughly original. He brings about a happy ending, but without resorting to such compromise of the question as Diderot had found convenient.

<sup>1</sup> *Siegwart, Eine Klostergeschichte*. 3 Bde. Stuttgart, 1844. Vol. II. p. 56. Cf. Thomas, p. 125.

<sup>2</sup> *Siegwart*, vol. II. p. 49.

<sup>3</sup> Edited by Adolf Hauffen, DNL, vol. 139, i. Cf. Thomas, p. 120 f.

Gemmingen faces the problem squarely and subordinates class prejudice to considerations of duty and honor. With the motif made popular by Rousseau he combines, in a modified form, the motif of "a weak man between two women," used by Lessing in *Miss Sara Sampson* and by Goethe in *Götz von Berlichingen*. In respect of this combination, as well as in technique and characterization, *Der deutsche Hausvater* exerted an important influence on *Kabale und Liebe*, more important perhaps than that of any other single work.

Gemmingen's pater familias is Count Wodmar, described by the author as a man of the world, with old-fashioned ideas respecting the paternal relation, „aber doch mehr ehrlücher Mann als Eßelmann.“ He has been absent from home for two years and on his return finds that Karl, his elder son, is seriously involved in a love-affair, how seriously the devoted father does not divine.

Some time since Karl had gone for lessons to an artist by name of Wermann. He had fallen in love with Wermann's only daughter Lotte, a beautiful, unsophisticated child of nature, and has promised to marry her upon his father's return. As the time approaches he realizes the unlikelihood of gaining his father's consent and for a week he has remained away from Lotte, although his love has not changed. Wermann is wholly ignorant of the situation, Lotte's only confidante being her old nurse Anne. Lotte is distracted with the fear that Karl has deserted her, for unless he makes her his wife ere long, she will be disgraced. To his father Karl confesses his love, but not the consequences that are to be faced. Count Wodmar's sympathy is with the lovers, but he believes that marriage is out of the question. He has just obtained a post for Karl in the service of the Prince and wishes him to marry Countess Amaldi, an estimable widow who loves Karl and whose position and influence will greatly further his ambitions. Under the pressure of these circumstances and of his filial duty he promises to part from Lotte.

Karl goes to Lotte and after a hard struggle tells her he must marry Amaldi. Wermann does not guess the truth even when he sees her in tears or when, a little later, she swoons. The old artist is in joyful mood because the Prince has given his work the long coveted recognition by granting him a pension. When she recovers she leaves the house, as her father thinks, to go to the church. Karl has rushed away, filled with remorse. Count Wodmar enters (IV. 6), and gains the artist's good-will by his sympathy with the latter's ideals. To Count Wodmar's question he replies that Lotte is his only child, to her is given all the love that he possesses (cf. *K. u. L.* 120. 9 f.). He would refuse to let her marry an aristocrat, not because Lotte would be unworthy of him, but "because social inequality nearly always results unhappily" (*D. d. H.* 66. 21 f.). Lotte has gone to Amaldi to beg that she give up Karl. Amaldi is touched by the girl's plea and hastens from the room to regain her composure. Count Wodmar comes and finds Lotte alone. He learns the whole truth.

Returning home Wodmar tells Karl that he must make Lotte his wife; his "rank does not absolve him from the obligations of honor." Karl must abandon his career and go with his bride to live on his father's estate. The example of his marriage should not be paraded before the world; "it is, at best, subversive of the social order and while the present prejudice prevails is dangerous to imitate." Amaldi has determined to make reparation to Lotte and asks that she be permitted to provide her dowry.

The success of Gemmingen's play is easy to understand in spite of its small dramatic value. The author very skillfully steers a middle course between dangerous rocks; he does not attack, nor even deprecate, the existing social convention, but makes it yield to the dictate of duty and honor. The play, accordingly, lacks the revolutionary significance of *Kabale und Liebe*; there is no antithesis of vice and virtue in the representatives of aristocracy and bourgeoisie.

The plot and characters of *Der deutsche Hausvater* fur-

nished some important suggestions for *Kabale und Liebe*. Ferdinand and Karl are both in love with the daughter of a worthy plebeian to whom they have gone for private lessons. The father, in each case, believes that no good can come of a love-affair between his daughter and an aristocrat and would like best to see her marry a man of his own calling (cf. N. 5. 23). Wermann, however, is wholly unsuspecting, while Miller is keenly alive to the situation. Lotte, who is motherless, is secretly abetted by the old housekeeper, Anne; Luise is openly encouraged by her mother. Each girl is tormented by the thought of a noble rival (*D. d. H.* 32. 8-11, *K. u. L.* 12. 28); Lotte goes to Amaldi and begs for her lover (IV. 7), Luise *may* have sought an interview with Milford for the same purpose (Comment, IV. 6-9). Amaldi loves Karl, but renounces for Lotte's sake and tries to repair her previous wrong; Milford's love is actuated by a selfish motive, but her conscience likewise finally prevails. While Amaldi's rôle is similar to Milford's her character is in certain respects very different. She is proud and imperious, a woman of high repute (*D. d. H.* 55. 4 f.). That Karl actually loves Lotte, is, to her, inconceivable (43. 21 f.); her argument to convince Karl that such creatures are a mere pastime suggests President von Walter's feeling (I. 7) in respect to Ferdinand's relation with Luise.

Gemmingen's Dromer is the prototype of von Kalb in his office as newsmonger and purveyor of compliments, but his rôle is incidental and without bearing on the action of the play. He is merely a fool; Schiller's chamberlain is a scoundrel as well. Like the latter, Dromer is always in a hurry and has a long visiting list. As the chamberlain is delighted to spread the news of Ferdinand's betrothal (*K. u. L.* I. 6), so Dromer rushes away- (*D. d. H.* V. 1), that he may be "the first to tell of Amaldi's splendid generosity to Lotte." The episode of the oppressed peasant in *Der deutsche Hausvater* (II. 3, 4) may have suggested to Schiller the Kammerdiener's interview with Milford (II. 2).

The artist Wermann is of finer mold than Miller. The latter lives *by* his art, the former lives *for* it. His ideals are those of Lessing's Conti (cf. *E. G. I.* 4 and *D. d. H.* IV. 6). When good fortune comes to him he has, like the music master, two thoughts uppermost, his art and his daughter (59. 4 f.; cf. *K. u. L.* V. 5). Schiller has modified the father's character to suit his lower position in the professional and social scale and has thereby made him dramatically much stronger. Wermann would hardly be capable of rising to the tragic pathos which old Miller reaches in the last act, just as he would be incapable of the latter's wrathful outbursts.

This side of Miller's character owes much to the butcher Martin Humbrecht in Heinrich Leopold Wagner's *Die Kindermörderin* (1776),<sup>1</sup> a play which Schiller read at the time when he was planning *Kabale und Liebe* (cf. p. xiii). Like Miller he upbraids his wife (II. 1) for not being more careful of her daughter's reputation. There is the same contrast of the strict, sensible father and the indulgent, foolish mother. He knows how it generally ends when a girl of Evchen's station receives attentions from a young aristocrat (300. 7 f.; cf. *K. u. L.* 4. 3 and N.). In a later scene of Act II (p. 306 f.) Humbrecht storms at his wife because he has learned of the misconduct of a young woman who has been their tenant. He does not mince matters in his denunciation and uses the same strong language (342. 16 f.) that Miller employs when his righteous wrath is aroused. Unlike Miller he speaks harshly to his daughter as well, but he loves Evchen with all of his big heart and is quick to forgive and to caress her (307. 16 f.). Like Miller he is typical of his class in his fierce jealousy of his and his family's good name.

In *Die Reue nach der That* (1775) Wagner had created a rôle similar to Humbrecht's, that of the coachman Walz,

<sup>1</sup> The most important works of Klinger, Leisewitz, Lenz, H. L. Wagner, Maler Müller and Schubart have been edited, with critical introductions, by August Sauer: *Stürmer und Dränger*, 3 vols. DNL, vols. 79-81. For *Die Kindermörderin*, see vol. 80, pp. 283-357.

whose daughter Friederike is loved by a young aristocrat, Langen. Walz, however, is less worldly-wise, for in the proud consciousness of his bourgeois virtue he can see in the difference of station no obstacle to a happy marriage. A significant parallel to *Kabale und Liebe* in this play is found in the conflict between love and filial duty and in the motivation of the tragic ending through this conflict. Langen's love, like Ferdinand's, is honorable and he would defeat opposition by flight, but Friederike's scruples, like Luise's, cannot be overcome (IV. 8; cf. *K. u. L.* III. 4, especially 72. 25 f.). The opposition in this instance is from Langen's mother, a haughty *Justizrätin* whose rôle, in certain respects, is analogous to that of President von Walter. Like the latter (*K. u. L.* I. 5) she would wink at her son's love-affair „wenn's allenfalls zur Maitresse wäre." Through powerful influence at court she succeeds, for a time, in parting the lovers by having Friederike shut up in a convent. Langen obtains from the Emperor a reversal of the previous action and formal consent to his marriage with Friederike. His mother, though ignorant of the change in situation, unaccountably withdraws her opposition (as does the president, IV. 5, with better motivation), but it is too late, for Friederike has taken poison and dies in Langen's arms, whereupon the young man commits suicide. As in *Kabale und Liebe* the author of the havoc is overwhelmed with remorse as the curtain falls.<sup>1</sup>

From the foregoing it will be seen that the conflict of love and class prejudice had been a popular dramatic theme before Schiller gave it final, classic form in *Kabale und Liebe*. The plays of Wagner are but two of the numerous Storm and Stress dramas in which it found expression as principal or as secondary motif. Lenz, the most gifted lyricist of the minor *Stürmer und Dränger*, used it in *Der Hofmeister* (1774) after the manner of

<sup>1</sup> This play is not included in Sauer's selection and is not easily accessible. An excellent critical analysis, as also of *Die Kindermörderin*, in Erich Schmidt's *Heinrich Leopold Wagner*, 2d ed. p. 60 ff.



Rousseau's novel, in *Die Soldaten* (1776)<sup>1</sup> more in the manner of Wagner. In the latter play the shop-keeper Wesener is the typical head of the bourgeois household. He warns Marie that a girl of her station who associates with an officer speedily "gets herself talked about" (90. 14 f.; cf. *K. u. L.* I. 5) and forbids her to receive presents from her admirer (I. 6). He has told her that Stolzius, a suitor of her own class, will more surely make her happy, but the aristocratic rival assures her, "Sie sind für keinen Bürger gemacht" (cf. *K. u. L.* 8. 14, 9. 29). Countess de la Roche, the mother of another of Marie's admirers, comes (III. 10) to warn her against hoping to win her son and offers her a position in her household where she will be educated and will regain her good name (cf. Milford's offer to Luise, IV. 7, urged with similar arguments, although in a very different manner). She tells the girl of the perils to which her beauty exposes her because it encourages her to seek a husband above her station (120. 5 f.; cf. *K. u. L.* 96. 5). The countess believes that she "is ignorant of the difference that prevails between the classes, that she has read *Pamela*, the most dangerous book that a girl in her station can read" (119. 33 f.).

In Klinger's first play, *Das leidende Weib* (1775), there is a worthy old father whom Miller resembles in his hatred of the *Gelehrten*, which, as he fears, "will fill his daughter's head with all sorts of notions, so that no husband will be good enough for her and no worthy fellow will take her." "Mit ihren Romanen, Poesien — Quart! weg!" he exclaims, having found one of the *Festbücher* (cf. *K. u. L.* 5. 11-13) in Suschen's pocket. He uses language<sup>2</sup> so similar to Miller's as to make it certain that Schiller had this passage in mind.

Of the noble lovers in the Storm and Stress plays, the hero of Leisewitz's *Julius von Tarent*<sup>3</sup> (1776) is most like

<sup>1</sup> For these plays see DNL, vol. 80.

<sup>2</sup> Quoted by Müller, *Schillers Kabale und Liebe*, p. 46.

<sup>3</sup> DNL, vol. 79, pp. 317-375.

Ferdinand in his defiance of convention and reckless determination to surmount the obstacles that separate him from his beloved. „Was ist älter, die Regel der Natur, oder die Regel des Augustins?“ he demands (333. 16), when his father has placed Blanca in a convent, in order to prevent their marriage (cf. *K. u. L.* 16. 6 f.). He is ready to leave all behind and flee with her to a distant land, indifferent to his surroundings if Blanca be with him (cf. *K. u. L.* 71. 26 f.).

The resemblance in characters and motivation between these various works and *Kabale und Liebe* is not always due to conscious imitation or appropriation. Certain characters and situations had become typical and Schiller's reading produced a composite impression that is necessarily reflected in his drama. In other respects, as well as in characters and motivation, *Kabale und Liebe* is far in advance of the Storm and Stress dramas<sup>1</sup> which influenced it. In exposition, development of plot, telling situations, none of them remotely approaches Schiller's play. Schiller's language is equally superior.<sup>2</sup> It has virile strength, not mere brute force. Miller's speech is sometimes coarse, but not more so than his part demands, and it never makes the impression of intentional vulgarity. In pathetic passages he is superb. The language of the lovers is elevated to a high poetic plane. The sentiment is noble, if occasionally overdone. With the exception of a few passages (such as Luise's talk in IV. 7) the language fits the character and situation. As in his other plays Schiller's diction is sometimes extravagant; it is never commonplace. Whatever he derived from his predecessors has been transmuted in the crucible of his poetic genius. Sometimes the infusion of his idealism has obliterated too much of reality, but with it has disappeared much of the banal coarseness.

<sup>1</sup> And in some respects of *Emilia Galotti*, which does not belong in this category.

<sup>2</sup> A brief discussion of the dialectic and archaic forms used in this play will be found in the Appendix. They are explained in the Notes as they occur.

There is no touch of grossness in Luise's love, such as Wagner and Lenz, and even Gemmingen, had attributed to their heroines. Ferdinand's purity and manly courage contrast favorably with Gemmingen's Karl, who is ready to compromise with his heart and his conscience for the sake of expediency.

More significant than all else is Schiller's achievement in lifting the theme out of the narrow sphere of the family into the domain of the commonweal by linking the tragedy of Luise Miller with the impending drama of social revolution.<sup>1</sup> Earlier writers had been content to show only one side of the social fabric. The consequences for the heroine of discontent with her humble station are duly emphasized, but the fault is rather hers than that of the noble lover or his family. There was protest against convention, but no attack on its defenders. Lessing's *Emilia Galotti* was unique in its exposure of princely vice. It was Schiller who first made a corrupt and degenerate nobility, entrenched behind the barriers of law and tradition, answerable for the sufferings and outrages inflicted upon the commonalty.

As in Schiller's first play the influence of Shakespeare is not wanting in *Kabale und Liebe*. During the composition of the latter he had studied *Romeo and Juliet* and *Othello*, the master-tragedies of love and jealousy. In the former he might have found a model for the love-talk of Ferdinand and Luise, but he seems to have learned little from Shakespeare's exquisite poetry.<sup>2</sup> His indebtedness to this play is very slight, being confined to a few words spoken by Ferdinand in the last two scenes (cf. 134. 12-14, 137. 10 and N.). From *Othello*, however, he obtained important suggestions, perhaps the motif of Ferdinand's jealousy with its tragic consequence. Wurm is actuated by motives which are, in part, those of Iago. He wishes to possess Luise and regards Ferdinand as his rival. Iago half suspects Othello of a liaison with his wife, Emilia,

<sup>1</sup> Cf. Eugen Kühnemann, *Schiller*, p. 235 f.

<sup>2</sup> Cf. Thomas, p. 133.

and to gain revenge he will "put the Moor into a jealousy so strong that judgment cannot cure" (Act II, Sc. 1). His method of exciting Othello's jealousy is not unlike Wurm's. In each case suspicion is directed to a third person by means of a simple ruse. Desdemona, of course, is a wholly involuntary and unwitting accessory. Wurm knows that Ferdinand will be as quick in jealousy as in love and that "one grain of yeast is enough to set the whole mass in ferment" (61. 22). So Iago, seeking to confirm the Moor's suspicion of Cassio, which he has already provoked, plans to drop Desdemona's handkerchief, Othello's gift, in Cassio's lodging. If Othello shall see it in Cassio's possession it will suffice, for

"Trifles light as air  
Are to the jealous confirmations strong  
As proofs of holy writ." Act III, Sc. 3.

The scene in which Othello kills Desdemona (V. 2) has strongly influenced the corresponding scene in *Kabale und Liebe* (V. 7). Like the Moor Ferdinand has convinced himself (cf. 121. 9, N.) that it is his duty to kill the faithless loved one before she shall have done more mischief. The deed he is about to do is not an act of vengeance, but of compelling necessity. There is the same almost wilful blindness (cf. N. 129. 18), the same cruel denunciation of the hapless victim, with the difference that Luise has not yet declared her innocence. Her beauty has never seemed more perfect, but it only makes her perfidy more monstrous (cf. 129. 29, N.). He will not kill her unprepared and warns her (cf. 131. 29, N.), as Othello warns Desdemona, that she is presently to die. The immediate result of this warning is essentially different in the two tragedies, although the final outcome is the same. Luise's full confession destroys the last vestige of Ferdinand's suspicion, while Othello is deaf alike to Desdemona's declaration of her innocence and to her plea for mercy. Luise's confession and Desdemona's avowal are alike without avail. Othello will not stay his pre-determined course, Ferdinand cannot.

V. CONTEMPORARY IMPORT — A DRAMA  
OF PROTEST

## LATER INFLUENCE

Schiller had a deeply rooted conviction of the didactic office of the stage. In an essay *Über das gegenwärtige deutsche Theater* (1782) he declares that "as long as the drama serves more as an amusement than as a school, so long must our playwrights renounce the patriotic vanity of being teachers of the people."<sup>1</sup> Nature has been obliterated by art. The dramatic dietary is carefully regulated lest the aristocrat's delicate digestion be overtaxed. Stronger doses are demanded.<sup>2</sup> Schiller himself had already filled this prescription in *Die Räuber*; his medicament was liberty.

In *Die Räuber* the tyranny assailed is abstract, partly the figment of an overwrought imagination; in *Kabale und Liebe* it is concrete, terrible reality. *Die Räuber* breathes the spirit of revolution, *Kabale und Liebe* shows its cause — the violation of inalienable human rights by an unholy social order. The right of Ferdinand and Luise to love and the pursuit of happiness is as old as "the plan of the universe." The "handwriting of Heaven" has been replaced by the insignia of heraldry. The fate of these two lovers becomes typical through the conflict of which they are the victims — the conflict of Nature and Convention, the tragic theme of *Kabale und Liebe*. The prejudice of class is not confined to the aristocracy, whatever the ultimate responsibility for its origin. "The mischief is wrought not so much by the wickedness of the great . . . as by the obstinate class prejudice, amounting to a tragic superstition, of the heroine and her father" (Thomas, p. 113). Thus it was for the bourgeoisie that Schiller's "lesson" was intended. To make them conscious of their worth he held the mirror up to the iniquitous aristocracy to whom they were in passive bond-

<sup>1</sup> *Werke*, ed. Bellermann, XIII. 80.

<sup>2</sup> *Ibid.*, p. 81.

age. These aristocrats are base, pitiable creatures, devoid of sense and sensibility, "servile puppets" manipulated by their prince through his mistress, who on her part scorns them for their abysmal inanity (30. 24-31. 11). Their palaces "are often the refuge of the most shameless revels," a place where the humble girl of the people would recoil from moral infection as from a noxious plague (97. 16-20). There is seldom a marriage in which the husband gets an honest bride (19. 10-13). Their highest ambition is to cheat one another of empty compliments or to outrival one another in sycophancy (67. 7-23). These are not mere abstract denunciations, like those of Karl Moor. The actors in this pitiful *comédie humaine* are self-convicted.

In its exposure of the licentiousness and misrule for which this "German prince" was responsible, *Kabale und Liebe* is often compared with *Emilia Galotti*. In the latter tragedy the sovereign is a principal character while in Schiller's he remains behind the scenes. Despite this fact, however, Schiller's attack is vastly more direct as well as more severe. Lessing prudently — and of necessity — laid the scene in an obscure Italian principality of the seventeenth century. It was, to be sure, not difficult to see in this Renaissance prince the counterpart of many an eighteenth-century German ruler. Nevertheless the mask made identification unnecessary and even to be deprecated. Lessing's Hettore Gonzaga, moreover, is not devoid of redeeming qualities and might have become an honorable lover if he had not had the misfortune to be born a prince. And the horrible catastrophe could be explained as a mere rendition of an old Roman story.

Schiller piques curiosity at the outset by locating the action "at the court of a German prince." He might have added, "Time: the Present," for Act II. Scene 2 indicates the period of the American Revolution (cf. N. 34. 17). The circumstantial characterization of the prince and his acts challenges identification. As if to add another mark, the very time of year, the choice of one month in the twelve, is

significant (cf. N. 65. 9). Finally, this sovereign is nearly always referred to as "the Duke," a title which, in that part of Germany at least, could suggest only the Duke of Württemberg (cf. N. 19. 25). Even if Streicher had not stated that Schiller made use of "current traditions," there could be no doubt that this German court was identified by some of the author's contemporaries. It does not signify that contemporary critics ignored this interesting aspect of the work discussed. Those who could perceive it best were least likely to publish their discovery. All things considered, Schiller's courage and defiance are astounding. "Duke Karl forbade him to write, this drama was his answer."<sup>1</sup>

And what a sovereign is revealed in this "German prince"! In an address on the question, *Was kann eine gute stehende Schaubühne eigentlich wirken?*<sup>2</sup> Schiller declares that "one remarkable class of men has reason to be more grateful to the stage than all others. Here alone do the great of this world hear what they seldom or never hear — the truth." It would have been an extraordinary ruler who could listen with gratitude to the words with which Ferdinand spurns the prospect of fortune and power: "Envy, fear, execration are the mirror which reflects the ruler's complacent smile; tears, curses, despair, the horrible debauch from which he goes reeling into eternity" (25. 17-22). Or to Milford's scornful repudiation of the "pitiable prince, whose starving brain is incapable of a single finer feeling; the abject slave of his passions who has squandered the resources of his land, the very marrow of his people, to gratify her whims (31. 22-32. 4); whose prodigal gifts drip with the tears of his subjects" (34. 20-24, 105. 10). In the old valet's terrible story (II. 2) Schiller "made the stage a tribunal, achieving far more than all the liberal journalism of the time."<sup>3</sup> Who could fail to recall this scene when, a few

<sup>1</sup> Erich Schmidt, *Schillers Werke, Säkular-Ausgabe*, III. p. xxxviii.

<sup>2</sup> Later entitled, in a somewhat modified form, *Die Schaubühne als eine moralische Anstalt betrachtet*; *Werke*, ed. Bellermann, XIII. 85 ff. and 506 ff.

<sup>3</sup> Erich Schmidt, *Schillers Werke, Säkular-Ausgabe*, III. p. xl.

weeks after the production of *Kabale und Liebe*, in the Mannheim address quoted above, he said: "The jurisdiction of the stage begins where the domain of the law ends. When justice is blinded by gold and silenced in the pay of wickedness, when the crimes of the mighty mock her impotence and the fear of men ties the hands of government, it is then that the stage takes over the sword and scales and drags the evil-doer before a terrible tribunal."<sup>1</sup> And how ominous the farewell as the regiments march to embark for America! "God keep our wives and children! Long live our Prince! We shall be here again on the Last Day!" (35. 29 f.). "The great of this world do not know what misery is, *will* not know." Luise will tell the Duke "what misery is, in tones that will rend bones and marrow, and when she has made each particular hair to stand on end she will, at the last, shriek into his ears that the death-rattle comes finally even to the monarch's throat and that sovereigns and beggars will be shaken in the same sieve at the Last Judgment" (78. 24-79. 3).

Retribution for the crimes of royalty is the theme of *Die schlimmen Monarchen*,<sup>2</sup> one of the most radical poems of the Anthology (1781). The poet contemplates the "gods of earth" in the sleep of death, which has brought them to the level of other mortals. Here they must give accounting for their prostituted lives, no privilege bestowed by blind fortune will longer shield them.

This poem was inspired by *Die Fürstengruft*<sup>3</sup> of Schubart, published a year earlier, a much more powerful treatment of the same theme, written during his imprisonment (which its unauthorized publication is said to have prolonged) and full of bitter protest against the tyranny of which he was a victim (cf. p. lxxv f.). Schubart's verses, as well as his fate (cf. N. 56. 5), influenced *Kabale und Liebe*. With the Kammerdiener's narrative (35. 10-31) compare these lines from *Die Fürstengruft*:

<sup>1</sup> *Werke*, ed. Bellermann, XIII. 87.

<sup>2</sup> *Werke*, ed. Bellermann, IX. 82 ff.

<sup>3</sup> DNL, vol. 81, p. 375 ff.



## LATER INFLUENCE OF *KABALE UND LIEBE* XCIX

Da liegen sie, die stolzen Fürstentrümmer  
 Ehmals die Götzen ihrer Welt!  
 Da liegen sie, vom fürchterlichen Schimmer  
 Des blassen Tages erhell't!

II. 1-4.

Hier heule nicht der bleiche Waisenknaab,  
 Dem ein Tyrann den Vater nahm;  
 Nie fluche hier der Krüppel an dem Stabe,  
 Von fremdem Solde lahm.  
 Damit die Quäler nicht zu früh erwachen,  
 Seid menschlicher, erweckt sie nicht.  
 Sal früh genug wird ihnen trachen  
 Der Donner am Gericht.

II. 77-84.

Some of the protests in *Kabale und Liebe* are uttered in language that is more temperate but none the less significant. When Lady Milford reminds Ferdinand that he has received his sword from the Prince he corrects her: "The State gave it to me through the hand of the Prince" (39. 11). In the literature of the Storm and Stress no work compares with *Kabale und Liebe* in directness of attack upon the old order, social and political.<sup>1</sup> A prince once said to Goethe that "if he had been God and had foreseen that Schiller's *Räuber* would be written, he would not have created the world."<sup>2</sup> He might, with equal apprehension, have said it of this play. It was the reputation which his early plays earned him that led the French Revolutionists to award Schiller a diploma of citizenship (1792) as one of a distinguished group of "friends of humanity."

*Kabale und Liebe* was the last bürgerliches Trauerspiel of the Storm and Stress, as it was the greatest. It likewise laid the foundation of the social drama,<sup>3</sup> a type that was to loom large in the dramatic literature of the nineteenth century. The characters and situations influenced many of the plays that came after, not only in the colorless imita-

<sup>1</sup> Cf. Hettner, III. iii. 1, p. 321: "Sie ist eine revolutionäre Tragödie geschrieben worden. Jeder Zug ein Dolchstich. Das tragische Seitenstück zu Beaumarchais' Figaroformbie."

<sup>2</sup> Eckermann, *Gespräche mit Goethe*. January 17, 1827.

<sup>3</sup> Pallaske, *Schillers Leben* (15th ed.), p. 294, calls it "das erste soziale Drama der gesamten Bühnenliteratur."

tions of the succeeding decades, but in the works of creative genius that belong in the middle of the next century. Meister Anton, in Hebbel's *Maria Magdalena*<sup>1</sup> (1844), and the forester Ulrich, in Otto Ludwig's *Der Erbförster*<sup>2</sup> (1849) are hewn from the same stock as old Miller. They have the same rugged, uncompromising honesty, the same jealous care of family honor and bourgeois virtue. They lack, however, the breadth of humanity, the vital force with which Schiller has endowed the music master. This difference is but one phase of the essential contrast between the sphere of the bürgerliches Trauerspiel in Schiller's time and in the period of Hebbel and Ludwig. In *Kabale und Liebe* the antithesis of nature and convention is symbolized in the conflict between the third estate and the nobility. The tragedy depends, outwardly at least, upon the unbridgeable cleft between the classes, and this was the unvarying theme of the dramas modeled upon Schiller's masterpiece. Hebbel avowedly broke<sup>3</sup> with this tradition, which he declared had long since been outlived. The conflict was no longer between the third estate and another, but within the third estate itself.<sup>4</sup> Meister Anton is fast bound by the ever tightening thongs of his own prejudice, which have mortified the flesh and destroyed its vitality. He is in the world without longer being of it. The message of Hebbel's grim tragedy is "Free thyself from self-made bonds." And despite the part played by clash of circumstances in *Kabale und Liebe* this motive of self-bondage, as has been shown, is not absent. It is as if Schiller foresaw the ultimate problem in the emancipation of the third estate.

<sup>1</sup> Cf. G. Witkowski, *Das deutsche Drama des 19. Jahrhunderts*, p. 54 ff.

<sup>2</sup> Edited, with introduction and notes, by Morton C. Stewart (Henry Holt & Co.). Cf. Witkowski, *ibid.*, p. 71 f.

<sup>3</sup> Cf. Arthur Eloesser, *Das bürgerliche Drama*, p. 215 f.

<sup>4</sup> Cf. Kurt Küchler, *Friedrich Hebbel*, p. 158 ff. Kühnemann, *Schiller*, p. 236 f.

VI. STAGE PRODUCTION — CONTEMPORARY  
CRITICISM

*Kabale und Liebe* had its first performance on any stage at Frankfurt am Main, April 13, 1784. Grossmann, a manager of considerable ability and an admirer of Schiller, selected the new play for his opening night in this city and was rewarded with a crowded house. A letter from Goethe's mother to Fritz von Stein (Frau von Stein's boy, who lived several years with Goethe in his garden-house), written two days before, tells of the expectancy with which the Frankfurt people are looking forward to the new play by the author of *Die Räuber*. In spite of Grossmann's somewhat mediocre company it was received with great enthusiasm.

On April 15 the play was produced at Mannheim with overwhelming success. The cast included Beck and his wife as Ferdinand and Luise, Beil as Miller, Böck as the President and Iffland as Wurm. Schiller had taken a box for the occasion and invited his faithful friend Streicher to share it. The latter's account<sup>1</sup> of the memorable evening is as follows: "Calmly, cheerfully, but absorbed in thought and seldom speaking, he (Schiller) waited for the curtain to rise. But when the play began who could describe the earnest, expectant look, the movement between the lower and the upper lip, the flash of his eyes when certain passages produced the effect he had counted on, the knitting of his brows when something was not spoken as he wished it to be! During the entire first act not a word escaped him and it was only at the close that he was heard to say, 'Es geht gut.'

"The second act was played with great spirit and the closing scene, particularly, was given with such fire, with such gripping truth, that when the curtain had fallen the spectators all rose to their feet, in a fashion quite unusual at that time, and burst into a storm of handclapping and

<sup>1</sup> Streicher, p. 175 f. Reprint, p. 118 f.

shouts of applause. The poet was so taken by surprise that he arose and bowed to the audience. In his countenance, in his proud and noble bearing, could be seen the consciousness that he had done himself justice and his satisfaction at the deserved recognition to which this distinguished honor testified."

The success of *Kabale und Liebe* at Mannheim was repeated in many other cities,<sup>1</sup> notably in Berlin, where it was produced November 22 of the same year. It was even given several years later at Stuttgart, but the nobles complained to the Duke, who reprimanded Colonel Seeger for having permitted its production and forbade further performances. In Braunschweig the play was given with a happy ending, in accordance with the suggestion of certain critics. This ending was retained there until 1789; it has been used elsewhere in very rare instances.

About two weeks after the first performance in Mannheim *Kabale und Liebe* was repeated, with great success, in Frankfurt, Iffland and Beil appearing with Grossmann's company. The former played here the Kammerdiener, "with the omission of all allusions to America," as Schiller wrote to Dalberg.<sup>2</sup> From Schiller's letter it appears that the rôle had hitherto been omitted at Frankfurt ("Iffland wird den Kammerdiener spielen, den ich . . . wieder ins Stück hineingegeben habe"), not necessarily, however, in the première at Mannheim, as the statement has been interpreted.<sup>3</sup> The annals of the Mannheim Theater prove that Poeschel played the rôle at the first performance.<sup>4</sup> In spite of the brilliant success of *Kabale und Liebe* it was repeated very few times at Mannheim, partly owing to a combination of circumstances (which included the death, in July, 1784, of Karoline Beck, who had created the rôle of Luise), partly because of the jealous intrigues of Iffland,

<sup>1</sup> Minor, II. 213

<sup>2</sup> *Briefe*, ed. Jonas, I. 180.

<sup>3</sup> By Minor, II. 210, 607. But Minor notes that the rôle was included in the cast, as given on the playbill.

<sup>4</sup> Berger, *Schiller*, I. 630.

who, himself a popular playwright, saw in Schiller a dangerous rival.<sup>1</sup> Schiller's contract as Theaterbißter was not renewed and he was treated with scant courtesy by Dalberg and by most of the company as well. Dalberg's conduct is hard to explain, for he was too shrewd to be hoodwinked by Iffland and the other conspirators. It is possible that the cautious intendant was alarmed by evidences that Schiller's attack on the Württemberg Court was too well understood. Schiller had, moreover, lately affirmed<sup>2</sup> his policy of making the stage a tribunal for the judgment of powerful malefactors and Dalberg might well hesitate to stand sponsor for his further efforts in this direction.

Contemporary criticism<sup>3</sup> was for the most part qualifiedly favorable. The masterful situations and characters were praised, but exception was taken to the extravagant language and to certain points in the plot. Most of the objections raised by later critics are found in one or another of these reviews. The critic of the *Gothaische gelehrte Zeitungen*<sup>4</sup> considers *Kabale und Liebe* inferior to *Die Räuber* and *Fiesco*, but finds that the author has maintained his reputation „als Maler schrecklicher Scenen und Schöpfer schate-sparscher Gedanken . . . Es hat wirklich herrliche Scenen und die Charaktere sind vortrefflich durchgeführt.“

The report of the first performance at Göttingen<sup>5</sup> (August 8, 1784) likewise praises the strong situations, but finds the characters exaggerated. In the language "warm and pithy dialogue alternates with extravagant bombast." Schiller's indebtedness to Gemmingen's *Hausvater* is pointed out and the characters, with the exception of Lady Milford, are

<sup>1</sup> Minor, II. 225 ff.

<sup>2</sup> In his address before the Mannheim German Society, June, 1784; cf. *supra*, p. xcvi.

<sup>3</sup> Cf. Braun, *Schiller im Urtheile seiner Zeitgenossen* (Bd. I. pp. 71-80, 94, 102, 130, 178, 216 ff.) Also Minor, II. 215 f.

<sup>4</sup> Braun, I. 71.

<sup>5</sup> In the Berlin *Litteratur- und Theater-Zeitung*, Braun, I. 73.

pronounced inferior to their prototypes. The most intelligent review, on the whole, was that in the Berlin *Allgemeine deutsche Bibliothek*,<sup>1</sup> the conservative journal founded by Friedrich Nicolai, the friend and co-laborer of Lessing. This reviewer is one of the few contemporary critics who find *Kabale und Liebe* superior in all respects to the earlier plays. "The author's dramatic talent shows noteworthy progress," and the reviewer will, therefore, take pains to point out certain things which seem to him inconsistent or improbable. The president is too frank respecting his former crimes and his future plans, especially toward Ferdinand (I. 7), with whom he could expect to gain nothing by such means. His conduct at Miller's house (II. 6, 7) is equally indiscreet and is inconsistent with the rôle of the cold, calculating diplomat which is elsewhere attributed to him.<sup>2</sup> It is not likely, however necessary for Schiller's plot, that Luise would have been induced so easily<sup>3</sup> to write the compromising letter (III. 6), knowing, as she must after the preceding scene (III. 4), how readily Ferdinand's suspicion is aroused. Ferdinand is too easily duped by his father after finding the letter (IV. 5).<sup>4</sup> Miller's childish joy over the gold which Ferdinand has given him (V. 5) is inconsistent with his rough, sturdy character<sup>5</sup>; his willingness to leave the major and Luise alone, since it was indispensable for the Catastrophe, should have been better motivated. A less tragic ending would have been both desirable and justified.

A thorough and well-considered review was made a year later for the *Tagebuch der Mainzer Schaubühne*.<sup>6</sup> *Kabale und Liebe*, like Schiller's former plays, is declared to be far from attaining the perfection of a masterpiece, yet all "bear marks of a deep knowledge of human nature, of a glowing imagination and even their excrescences, their defects, are aberrations of genius." The plot, in the main, is

<sup>1</sup> Braun, I. 94 ff.

<sup>2</sup> Cf. *supra*, p. xlvii.

<sup>3</sup> *Supra*, p. xlii.

<sup>4</sup> *Supra*, p. xlv.

<sup>5</sup> *Supra*, p. xxxvii.

<sup>6</sup> Braun, I. 216 ff.

well constructed, including the deception of Ferdinand and the latter's murder of himself and Luise. Like the Berlin critic, however, this writer finds the president's revelation to Ferdinand inconsistent with his character. Nor would such a man have put himself so completely in the power of a rascal like Wurm. The latter, on the other hand, would not have lost his head so far as to send the president and himself alike to the scaffold when the former's emotion for the moment gets the better of his discretion (136. 10 ff). The inexplicable disappearance of Miller's wife after the close of Act II is justly criticized.<sup>1</sup> It seems incredible that such a father should have such a son as Ferdinand.<sup>2</sup> As for the latter, he philosophizes too much, especially when he is beside himself with rage, as in the scene with von Kalb (IV. 3) and in his soliloquy immediately afterward (IV. 4). This critic's praise of von Kalb has been quoted.<sup>3</sup> The play has "beauties which it would be superfluous to analyze in detail. They are not hidden and no review will be able to move the feelings of a person who can remain cold after hearing and seeing them."

The one critic who found nothing to praise was Carl Philipp Moritz, Rector of the "Graues Kloster" in Berlin. In a short notice<sup>4</sup> in the *Vossische Zeitung*, July, 1784, he dismisses *Kabale und Liebe* as "a product which is a disgrace to our times, . . . full of crass, vulgar wit and unintelligible gallimathias." Certain scenes might have amounted to something, "aber alles was dieser Verfasser angreift, wird unter seinen Händen zu Schaum und Blase." This notice having provoked protest from the admirers of the play, Moritz published a long review, or rather attack, in the same journal<sup>5</sup> the following September, as a justification of his harsh judgment. This article consists mainly of quotations, in which he collects practically all of the passages which he regards as vulgar or blasphemous, paus-

<sup>1</sup> Cf. *supra*, p. xxxviii.

<sup>4</sup> Braun, I. 72.

<sup>2</sup> *Supra*, p. xlvii.

<sup>5</sup> Braun, I. 74-80.

<sup>3</sup> *Supra*, p. li.

ing at intervals to express his disgust: "Es ist ekelhaft, in solchen Schiller'schen Wust zu wühlen." He has not a particle of understanding for the great scenes and characters which no other critic failed to recognize. In Miller he sees only "ein pöbelfafter, ungezogner Kerl." "Der Ferdinand ist nun vollends ein unausstehlicher Mensch, der immer das Maul erschrecklich voll nimmt, und doch am Ende nur wie ein Gock handelt." When the author permits Ferdinand to talk rationally "he decks himself with foreign plumage and copies from Shakespeare the final scene between Othello and Desdemona." Only the writer's indignation at Schiller's effrontery in seeking to win applause by imposing on the public could have spurred him to such a loathsome task. "Nun sei es aber genug; ich wasche meine Hände von diesem Schiller'schen Schmutze, und werde mich wohl hüten, mich je wieder damit zu befassen!"<sup>1</sup>

Moritz's review provoked vehement protest, particularly from the youth of Berlin, as Goethe's friend Zelter testified many years later.<sup>2</sup> In a notice of a performance of *Kabale und Liebe* given December 25, 1784, the Berlin *Ephemeriden der Litteratur und des Theaters*<sup>3</sup> justly remarks that Moritz has collected substantially all the passages in which bombast or platitudes could be found, whereas he made it appear that these were only a few of the many.

*Kabale und Liebe* passed through many editions<sup>4</sup> and was produced at practically every theater in Germany.<sup>5</sup> In September, 1794, Schiller wrote to his wife that Goethe had advised him to revise the play slightly for the Weimar

<sup>1</sup> It is interesting to note that within a year Moritz became acquainted with Schiller (at Leipzig) and yielded forthwith to the spell of his gentle, winsome personality, remaining thereafter his steadfast friend and admirer. Cf. Berger, I. 451.

<sup>2</sup> In a letter to Goethe, May 6, 1830.

<sup>3</sup> Braun, I. 102.

<sup>4</sup> Enumerated in Goedeke's *Grundriss*, V. 172 f.; cf. Bibliography, Appendix C.

<sup>5</sup> Minor, II. 213.



stage,<sup>1</sup> where it had first been produced in May, 1785. As already mentioned,<sup>2</sup> Schiller was unable to make a revision satisfactory to himself and during his connection with the Weimar Theater would not consent to the performance of *Kabale und Liebe* or of his earlier plays. The first performance in English was in New York, May 10, 1799.<sup>3</sup>

On the modern German stage *Kabale und Liebe* has maintained itself among the foremost of Schiller's plays. It has been a favorite alike with actors and with manager. No other, perhaps, contains such a number of grateful rôles; no other can be given with such simple staging. In a notable cycle of classical dramas given at Munich, in 1854,<sup>4</sup> two of the twelve performances of Lessing, Goethe and Schiller were allotted to *Kabale und Liebe*, which was the most successful of all the productions. The development of the German realistic drama during the last twenty years has materially increased its popularity. During the great Schiller Festival of 1905, the centenary of the poet's death, when every theater in Germany, and many in other countries, gave special performances of one or more of his dramas, *Kabale und Liebe* was second only to *Wilhelm Tell* in the total number of productions.<sup>5</sup>

<sup>1</sup> *Briefe*, ed. Jonas, IV. 20.

<sup>2</sup> *Supra*, p. x.

<sup>3</sup> For some account of the translations and foreign stage productions of *Kabale und Liebe*, see Appendix B.

<sup>4</sup> Cf. Albert Ludwig, *Schiller und die deutsche Nachwelt*, p. 377 f.

<sup>5</sup> Werner Deetgen, *Die Schiller-Feier der Bühnen im Jahre 1905*, p. 24.

Die Gerichtsbarkeit der Bühne fängt an, wo das Gebiet der weltlichen Gesetze sich endigt. Wenn die Gerechtigkeit für Gold verblindet und im Solde der Laster schweigt, wenn die Frevel der Mächtigen ihrer Ohnmacht spotten und Menschenfurcht den Arm der Obrigkeit bindet, übernimmt die Schaubühne Schwert und Wage und reißt die Laster vor einen schrecklichen Richterstuhl. — SCHILLER.

(Cf. Introd., p. xcviij.)

# Kabale und Liebe

---

ein

bürgerliches Trauerspiel

in fünf Aufzügen

von

Friedrich Schiller.

---



---

Mannheim,  
in der Schwannischen Hofbuchhandlung,  
1784.

## Personen

Präsident von Walter, am Hof eines deutschen Fürsten.

Ferdinand, sein Sohn, Major.

Hofmarschall von Kalb.

Lady Milford, Favoritin des Fürsten.

Wurm, Haussekretär des Präsidenten.

Miller, Stadtmusikant, oder, wie man sie an einigen Orten nennt,  
Kunstpfeifer.

Deßens Frau.

Luise, dessen Tochter.

Sophie, Kammerjungfer der Lady.

Ein Kammerdiener des Fürsten.

Verschiedene Nebenpersonen.

# Erster Akt

## Erste Szene

### Zimmer beim Musikus

Miller steht eben vom Sessel auf und stellt sein Violoncell auf die Seite. An einem Tisch sitzt Frau Millerin noch im Nachtwand und trinkt ihren Kaffee.

Miller (schnell auf- und abgehend). Einmal für allemal! Der Handel wird ernsthaft. Meine Tochter kommt mit dem Baron ins Geschrei. Mein Haus wird verrufen. Der Präsident bekommt Wind, und — kurz und gut, ich biete dem Junker aus.

Frau. Du hast ihn nicht in dein Haus geschwaßt — hast ihm deine Tochter nicht nachgeworfen. 10

Miller. Hab' ihn nicht in mein Haus geschwaßt — hab' ihm's Mäd'el nicht nachgeworfen; wer nimmt Notiz davon? — Ich war Herr im Haus. Ich hätt' meine Tochter mehr koram nehmen sollen. Ich hätt' dem Major besser auftrumpfen sollen — oder hätt' gleich alles Seiner Erzellenz dem Herrn Papa stecken sollen. Der junge Baron bringt's mit einem Wischer hinaus, das muß ich wissen, und alles Wetter kommt über den Geiger. 15

Frau (schürft eine Tasse aus). Pössen! Geschwätz! Was kann über dich kommen? Wer kann dir was anhaben? 20 Du gehst deiner Profession nach und raffst Scholaren zusammen, wo sie zu kriegen sind.

Miller. Aber, sag' mir doch, was wird bei dem ganzen Kommerz auch herauskommen? — Nehmen kann er das

Mädel nicht — vom Nehmen ist gar die Rede nicht, und zu einer — daß Gott erbarm! — Guten Morgen! — Gelt, wenn so ein Musje v o n sich da und dort, und dort und hier schon herumbeholfen hat, wenn er, der Senfer weiß, 5 was als gelöst hat, schmeckt's meinem guten Schlucker freilich, einmal auf süß Wasser zu graben. Gib du acht! gib du acht! und wenn du aus jedem Astloch ein Auge strecktest und vor jedem Blutstropfen Schildwache ständest, er wird sie, dir auf der Nase, beschwätzen, dem Mädel eins 10 hinsetzen und führt sich ab, und das Mädel ist verschimpfiert auf ihr Leben lang, bleibt sitzen, oder hat 's Handwerk verschmeckt, treibt's fort. (Die Faßt vor die Stirn) Jesus Christus!

**Frau.** Gott behüt' uns in Gnaden!

**Miller.** Es hat sich zu behüten. Worauf kann so ein 15 Windfuß wohl sonst sein Absehen richten? — Das Mädel ist schön — schlank — führt seinen netten Fuß. Unterm Dach mag's aussehen, wie's will. Darüber fucht man bei euch Weibsleuten weg, wenn's nur der liebe Gott par terre nicht hat fehlen lassen. — Stöbert mein Springinsfeld erst 20 noch dieses Kapitel aus — beda! geht ihm ein Licht auf, wie meinem Rodney, wenn er die Witterung eines Franzosen kriegt, und nun müssen alle Segel dran, und drauß los, und — ich verdenk's ihm gar nicht. Mensch ist Mensch. Das muß ich wissen.

25 **Frau.** Solltest nur die wunderhübsche Billetter auch lesen, die der gnädige Herr an deine Tochter als schreiben tut. Guter Gott! da sieht man's ja sonnenklar, wie es ihm pur um ihre schöne Seele zu tun ist.

**Miller.** Das ist die rechte Höhe. Auf den Sack schlägt 30 man, den Esel meint man. Wer einen Gruß an das liebe Fleisch zu bestellen hat, darf nur das gute Herz Voten gehen

lassen. Wie hab' ich's gemacht? Hat man's nur erst so weit im reinen, daß die Gemüther topp machen, wusch! nehmen die Körper ein Exempel; das Gefind' macht's der Herrschaft nach, und der silberne Mond ist am End' nur der Kuppler gewesen.

5

**Frau.** Sieh doch nur erst die prächtigen Bücher an, die der Herr Major ins Haus geschafft haben. Deine Tochter betet auch immer drauß.

**Miller** *(pfeift)*. Sui da! Betet! Du hast den Witz davon. Die rohe Kraftbrühen der Natur sind Ihro Gnaden 10 zartem Makronenmagen noch zu hart. — Er muß sie erst in der höllischen Pestilenzküche der Belletristen künstlich aufkochen lassen. Ins Feuer mit dem Quarz! Da saugt mir das Mädel — weiß Gott, was als für — überhimmlische Alfanzereien ein, das läuft dann wie spanische Mucken 15 ins Blut und wirft mir die Handvoll Christentum noch gar auseinander, die der Vater mit knapper Not so so noch zusammenhielt. Ins Feuer, sag' ich. Das Mädel setzt sich alles Teufelsgezeug in den Kopf; über all dem Herumschwänzen in der Schlaraffenwelt findet's zuletzt seine Heimat nicht 20 mehr, vergift, schämt sich, daß sein Vater Miller der Geiger ist, und verschlägt mir am End' einen wackern, ehrbaren Schwiegersohn, der sich so warm in meine Rundschaft hineingesetzt hätte — — Nein! Gott verdamme mich! *(Er springt auf, hitzig.)* Gleich muß die Pastete auf den Herd, und 25 dem Major — ja ja, dem Major will ich weisen, wo Meister Zimmermann das Loch gemacht hat. *(Er will fort.)*

**Frau.** Sei artig, Miller. Wie manchen schönen Großen haben uns nur die Präserter — —

**Miller** *(kommt zurück und bleibt vor ihr stehen)*. Das Blutgeld 30 meiner Tochter? — Schier dich zum Satan, infame Kupp-

lerin! — Eh will ich mit meiner Geig' auf den Bettel her-  
 umziehen und das Konzert um was Warmes geben — eh  
 will ich mein Violoncello zerschlagen und Mist im Sonanz=  
 boden führen, eh ich mir's schmecken lass' von dem Geld,  
 5 das mein einziges Kind mit Seel' und Seligkeit abverdient.  
 — Stell den vermaledeiten Kaffee ein und das Tobak=  
 schnupfen, so brauchst du deiner Tochter Gesicht nicht zu  
 Markt zu treiben. Ich hab' mich satt gefressen und immer  
 ein gutes Hemd auf dem Leib gehabt, eh so ein vertrackter  
 10 Tausendsasa in meine Stube geschmeckt hat.

Frau. Nur nicht gleich mit der Tür ins Haus. Wie  
 du doch den Augenblick in Feuer und Flammen stehst! Ich  
 sprech' ja nur, man müß' den Herrn Major nicht disgusch=  
 turen, weil Sie des Präsidenten Sohn sind.

15 Miller. Da liegt der Haß im Pfeffer. Darum, just  
 eben darum muß die Sach' noch heut auseinander. Der  
 Präsident muß es mir Dank wissen, wenn er ein recht=  
 schaffener Vater ist. Du wirst mir meinen roten plüsch=  
 enen Rock ausbürsten, und ich werde mich bei Seiner  
 20 Erzellenz anmelden lassen. Ich werde sprechen zu Seiner  
 Erzellenz: „Dero Herr Sohn haben ein Aug' auf meine  
 Tochter; meine Tochter ist zu schlecht zu Dero Herrn  
 Sohnes Frau, aber zu Dero Herrn Sohnes Hure ist  
 meine Tochter zu kostbar, und damit basta! — Ich heiße  
 25 Miller.“



## Zweite Szene

Sekretär Wurm. Die Vorigen.

**Frau.** Ah! guten Morgen, Herr Sekretäre! Hat man auch einmal wieder das Vergnügen von Ihnen?

**Wurm.** Meinerseits, meinerseits, Frau Base. Wo eine Kavaliernade einspricht, kommt mein bürgerliches Vergnügen in gar keine Rechnung. 5

**Frau.** Was Sie nicht sagen, Herr Sekretäre! Des Herrn Majors von Walter hohe Gnaden machen uns wohl je und je das Bläser; doch verachten wir darum niemand. 10

**Miller** (verdrüsslich). Dem Herrn einen Sessel, Frau! Wollen's ablegen, Herr Landsmann?

**Wurm** (legt Hut und Stock weg, setzt sich). Nun! nun! Und wie befindet sich denn meine Zukünftige — oder Gewesene? — Ich will doch nicht hoffen — kriegt man sie nicht zu 15 sehen — Mamsell Luise?

**Frau.** Danken der Nachfrage, Herr Sekretäre. Aber meine Tochter ist doch gar nicht hochmüthig.

**Miller** (ärgerlich, stößt sie mit dem Ellenbogen). Weib!

**Frau.** Bedauern's nur, daß sie die Ehre nicht haben 20 kann vom Herrn Sekretäre. Sie ist eben in die Mess', meine Tochter.

**Wurm.** Das freut mich, freut mich. Ich werd' einmal eine fromme, christliche Frau an ihr haben.

**Frau** (lächelt dumm-vornehm). Ja — aber, Herr Sekretäre — 25

**Miller** (in sichtbarer Verlegenheit, kneipt sie in die Ohren). Weib!

**Frau.** Wenn Ihnen unser Haus sonst irgendwo dienen kann — Mit allem Vergnügen, Herr Sekretäre —

**Wurm** (macht falsche Augen). Sonst irgendwo? Schönen Dank! Schönen Dank! — Hem! hem! hem!

**Frau.** Aber — wie der Herr Sekretare selber die Einsicht werden haben —

5 **Miller** (voll Zorn seine Frau vor den Hintern stoßend). Weib!

**Frau.** Gut ist gut, und besser ist besser, und einem einzigen Kind mag man doch auch nicht vor seinem Glück sein. (Baurisch-stolz.) Sie werden mich ja doch wohl merken, Herr Sekretare?

10 **Wurm** (rückt unruhig im Sessel, kratzt hinter den Ohren und zupft an Manschetten und Jabot). Merken? Nicht doch — O ja — Wie meinen Sie denn?

**Frau.** Nu — nu — ich dünkte nur — ich meine, (hustet) weil eben halt der liebe Gott meine Tochter barrdu zur gnädigen Madam will haben —

15 **Wurm** (fährt vom Stuhl). Was sagen sie da? Was?

**Miller.** Bleiben sitzen! Bleiben sitzen, Herr Sekretarius! Das Weib ist eine alberne Gans. Wo soll eine gnädige Madam herkommen? Was für ein Esel streckt  
20 sein Langohr aus diesem Geschwätze?

**Frau.** Schmä! du, so lang du willst. Was ich weiß, weiß ich — und was der Herr Major gesagt hat, das hat er gesagt.

**Miller** (aufgebracht, springt nach der Geige). Willst du dein Maul  
25 halten? Willst das Violoncello am Hirnkasten wissen?  
— Was kannst du wissen? Was kann er gesagt haben?  
— Kehren sich an das Geflatsch nicht, Herr Vetter! —  
Marsch du in deine Küche! — Werden mich doch nicht für  
des Dummkopfs leiblichen Schwager halten, daß ich oben=  
30 aus woll' mit dem Mädel? Werden doch das nicht von  
mir denken, Herr Sekretarius?

**Wurm.** Auch hab' ich es nicht um Sie verdient, Herr Musikmeister. Sie haben mich jederzeit den Mann von Wort sehen lassen, und meine Ansprüche auf Ihre Tochter waren so gut als unterschrieben. Ich habe ein Amt, das seinen guten Haushälter nähren kann; der Präsident ist mir gewogen, an Empfehlungen kann's nicht fehlen, wenn ich mich höher pouffieren will. Sie sehen, daß meine Absichten auf Mamsell Luise ernsthaft sind, wenn Sie vielleicht von einem adeligen Windbeutel herumgeholt — —

10

**Frau.** Herr Sekretare Wurm! Mehr Respekt, wenn man bitten darf —

**Miller.** Halt du dein Maul, sag' ich — Lassen Sie es gut sein, Herr Vetter! Es bleibt beim alten. Was ich Ihnen verwichenen Herbst zum Bescheid gab, bring' ich heut wieder. Ich zwinge meine Tochter nicht. Stehen Sie ihr an — wohl und gut, so mag sie zusehen, wie sie glücklich mit Ihnen wird. Schüttelt sie den Kopf — noch besser — in Gottes Namen, wollt' ich sagen — so stecken Sie den Korb ein und trinken eine Bouteille mit dem Vater. — Das Mädchen muß mit Ihnen leben — ich nicht. — Warum soll ich ihr einen Mann, den sie nicht schmecken kann, aus purem klarem Eigensinn an den Hals werfen? — Daß mich der böse Feind in meinen eisgrauen Tagen noch wie sein Wildpret herumheze — daß ich's in jedem Glas Wein zu saufen — in jeder Suppe zu fressen kriege: Du bist der Spitzbube, der sein Kind ruiniert hat!

**Frau.** Und kurz und gut — ich geb' meinen Konfenz absolut nicht; meine Tochter ist zu was Hohem gemünzt, und ich lauf' in die Gerichte, wenn mein Mann sich beschwagen läßt.

**Miller.** Willst du Arm und Bein entzwei haben, Wettermaul?

**Wurm** (zu Miller). Ein väterlicher Rat vermag bei der Tochter viel, und hoffentlich werden Sie mich kennen, Herr  
5 Miller?

**Miller.** Daß dich alle Hagel! 's Mädel muß Sie kennen. Was ich alter Knasterbart an Ihnen abfucks, ist just kein Fressen fürs junge, naschhafte Mädel. Ich will Ihnen aufs Haar hin sagen, ob Sie ein Mann fürs Orchester sind  
10 — aber eine Weiberseel' ist auch für einen Kapellmeister zu spitzig. — Und dann von der Brust weg, Herr Wetter — ich bin halt ein plumper gerader teutscher Kerl — für meinen Rat würden Sie sich zuletzt wenig bedanken. Ich rate meiner Tochter zu keinem — aber Sie mißrat' ich meiner  
15 Tochter, Herr Sekretarius. Lassen mich ausreden. Einem Liebhaber, der den Vater zu Hilfe ruft, traue ich — erlauben Sie — keine hohle Haselnuß zu. Ist er was, so wird er sich schämen, seine Talente durch diesen altmödischen Kanal vor seine Liebste zu bringen — Hat er's Courage  
20 nicht, so ist er ein Hasenfuß, und für den sind keine Luiseu gewachsen — — Da! hinter dem Rücken des Vaters muß er sein Gewerh' an die Tochter bestellen. Machen muß er, daß das Mädel lieber Vater und Mutter zum Teufel wünscht, als ihn fahren läßt — oder selber kommt, dem  
25 Vater zu Füßen sich wirft und sich um Gottes willen den schwarzen gelben Tod oder den Herzeinzigen ausbittet — Das nenn' ich einen Kerl! Das heißt lieben! — und wer's bei dem Weibsvolk nicht so weit bringt, der soll — auf seinem Gänsekiel reiten.

30 **Wurm** (greift nach Hut und Stod und zum Zimmer hinaus). Obligation, Herr Miller!

**Miller** (geht ihm langsam nach). Für was? Für was? Haben Sie ja doch nichts genossen, Herr Sekretarius. (Zurückkommend.) Nichts hört er, und hin zieht er — Ist mir's doch wie Gift und Operment, wenn ich den Federnfuchser zu Gesichte krieg'. Ein konfiszierter, widriger Kerl, als hätt' ihn irgend ein Schleichhändler in die Welt meines Herrgotts hineingeschachtelt. — Die kleinen tückischen Mäusaugen — die Haare brandrot — das Kinn herausgequollen, gerade als wenn die Natur für purem Gift über das verhunzte Stück Arbeit meinen Schlingel da angefaßt und in irgend eine Ecke geworfen hätte. — Nein! Eh ich meine Tochter an so einen Schuft wegwerfe, lieber soll sie mir — Gott verzeih mir's —

**Frau** (pußt aus, giftig). Der Hund! — Aber man wird dir's Maul sauber halten! 15

**Miller**. Du aber auch mit deinem pestilenzialischen Junker! — Hast mich vorhin auch so in Harnisch gebracht. — Bist doch nie dummer, als wenn du um Gottes willen gescheit sein solltest. Was hat das Geträtsch von einer gnädigen Madam und deiner Tochter da vorstellen sollen? Das ist mir der Alte. Dem muß man so was an die Nase heften, wenn's morgen am Marktbrunnen ausgeschellt sein soll. Das ist just so ein Musje, wie sie in der Leute Häusern herumriechen, über Keller und Koch räsonieren, und springt einem ein naseweises Wort übers Maul — Bums! haben's Fürst und Mätref und Präsident, und du hast das siedende Donnerwetter am Halse. 25

## Dritte Szene

*Luiſe Millerin kommt, ein Buch in der Hand. Vorige.*

**Luiſe** (legt das Buch nieder, geht zu Millern und drückt ihm die Hand).  
Guten Morgen, lieber Vater.

**Miller** (warm). Brav, meine Luiſe — Freut mich, daß  
5 du ſo fleißig an deinen Schöpfer denkſt. Bleib immer ſo,  
und ſein Arm wird dich halten.

**Luiſe**. O, ich bin eine ſchwere Sünderin, Vater! —  
War er da, Mutter?

**Frau**. Wer, mein Kind?

10 **Luiſe**. Ah! ich vergaß, daß es noch außer ihm Men-  
ſchen gibt — Mein Kopf iſt ſo wüſte — Er war nicht da?  
Walter?

**Miller** (traurig und ernſthaft). Ich dachte, meine Luiſe hätte  
den Namen in der Kirche gelassen?

15 **Luiſe** (nachdem ſie ihn eine Zeitlang ſtarr angeſehen). Ich verſteh'  
Ihn, Vater — fühle das Meſſer, das Er in mein Gewiſſen  
ſtößt; aber es kommt zu ſpät. — Ich hab' keine Andacht  
mehr, Vater — der Himmel und Ferdinand reißen an  
meiner blutenden Seele, und ich fürchte — ich fürchte —

20 (Nach einer Pauſe.) Doch nein, guter Vater! Wenn wir ihn  
über dem Gemälde vernachläſſigen, findet ſich ja der Künſt-  
ler am feinſten gelobt. — Wenn meine Freude über ſein  
Meiſterſtück mich ihn ſelbſt überſehen macht, Vater, muß  
das Gott nicht ergötzen?

25 **Miller** (wirft ſich unmutig in den Stuhl). Da haben wir's!  
Das iſt die Frucht von dem gottloſen Leſen.

**Luiſe** (tritt unruhig an ein Fenſter). Wo er wohl jetzt iſt? —  
Die vornehmen Fräulein, die ihn ſehen — ihn hören —  
ich bin ein ſchlechtes, vergeſſenes Mädchen. (Erſchrückt an dem

Wort und stürzt ihrem Vater zu.) Doch nein, nein! verzeih' Er mir. Ich beweine mein Schicksal nicht. Ich will ja nur wenig — an ihn denken — das kostet ja nichts. Dies bißchen Leben — dürft' ich es hinhauchen in ein leises, schmeichelndes Lüftchen, sein Gesicht abzufühlen! — Dies Blümchen Jugend — wär' es ein Veilchen, und er träte drauf, und es dürfte bescheiden unter ihm sterben! — Damit genügte mir, Vater. Wenn die Mücke in ihren Strahlen sich sonnt — kann sie das strafen, die stolze, majestätische Sonne?

**Miller** (beugt sich gerührt an die Lehne des Stuhls und bedeckt das Gesicht). Höre, Luise — das bißel Bodensatz meiner Jahre, ich gäh' es hin, hättest du den Major nie gesehen.

**Luise** (erschrocken). Was sagt Er da? Was? — Nein, er meint es anders, der gute Vater. Er wird nicht wissen, daß Ferdinand mein ist, mir geschaffen, mir zur Freude vom Vater der Liebenden. (Sie steht nachdenkend.) Als ich ihn das erste Mal sah — (rascher) und mir das Blut in die Wangen stieg, froher jagten alle Pulse, jede Wallung sprach, jeder Atem lispelte: Er ist's! — und mein Herz den Immermangelnden erkannte, bekräftigte: Er ist's! — und wie das wiederklang durch die ganze mitfreuende Welt! Damals — o damals ging in meiner Seele der erste Morgen auf. Tausend junge Gefühle schossen aus meinem Herzen, wie die Blumen aus dem Erdbreich, wenn's Frühling wird. Ich sah keine Welt mehr, und doch besinn' ich mich, daß sie niemals so schön war. Ich wußte von keinem Gott mehr, und doch hatt' ich ihn nie so geliebt.

**Miller** (eilt auf sie zu, drückt sie wider seine Brust). Luise — teures — herrliches Kind — nimm meinen alten mirben Kopf — nimm alles — alles! — den Major — Gott ist mein Zeuge — ich kann dir ihn nimmer geben. (Er geht ab.)

Luiſe. Auch will ich ihn ja jetzt nicht, mein Vater. Dieser larme Tautropfe Zeit — schon ein Traum von Ferdinand trinkt ihn wollüstig auf. Ich entsag' ihm für dieses Leben. Dann, Mutter — dann, wenn die Schranken des  
 5 Unterschieds einstürzen — wenn von uns abspringen all die verhaßten Hülsen des Standes — Menschen nur Menschen sind — ich bringe nichts mit mir, als meine Unschuld; aber der Vater hat ja so oft gesagt, daß der Schmuck und die prächtigen Titel wohlfeil werden, wenn Gott kommt, und  
 10 die Herzen im Preise steigen. Ich werde dann reich sein. Dort rechnet man Tränen für Triumphe und schöne Gedanken für Ahnen an. Ich werde dann vornehm sein, Mutter! — Was hätte er dann noch für seinem Mädchen voraus?

15 Frau (fährt in die Höhe). Luiſe! Der Major! Er springt über die Planke. Wo verberg' ich mich doch?

Luiſe (fängt an zu zittern). Bleib' Sie doch, Mutter!

Frau. Mein Gott! Wie seh' ich aus? — Ich muß mich ja schämen. Ich darf mich nicht vor Seiner Gnaden  
 20 so sehen lassen. (Ab.)

### Vierte Szene

Ferdinand von Walter. Luiſe.

(Er liegt auf sie zu — sie sinkt entsetzt und matt auf einen Sessel — er bleibt vor ihr stehen — sie sehen sich eine Zeitlang stillschweigend an. Pause.)

Ferdinand. Du bist blaß, Luiſe?

25 Luiſe (steht auf und fällt ihm um den Hals). Es ist nichts! Nichts! Du bist ja da. Es ist vorüber.

Ferdinand (ihre Hand nehmend und zum Munde führend). Und liebt mich meine Luiſe noch? Mein Herz ist das gestrige,



Luiſe. Auch will ich ihn ja jetzt nicht, mein Vater. Dieser karge Taupfropfe Zeit — schon ein Traum von Ferdinand trinkt ihn wollüftig auf. Ich entsag' ihm für dieses Leben. Dann, Mutter — dann, wenn die Schranken des  
 5 Unterschieds einstürzen — wenn von uns abspringen all die verhaßten Hülsen des Standes — Menschen nur Menschen sind — ich bringe nichts mit mir, als meine Unschuld; aber der Vater hat ja so oft gesagt, daß der Schmutz und die prächtigen Titel wohlfeil werden, wenn Gott kommt, und  
 10 die Herzen im Preise steigen. Ich werde dann reich sein. Dort rechnet man Tränen für Triumphe und schöne Gedanken für Ahnen an. Ich werde dann vornehm sein, Mutter! — Was hätte er dann noch für seinem Mädchen voraus?

15 Frau (fährt in die Höhe). Luiſe! Der Major! Er springt über die Planke. Wo verberg' ich mich doch?

Luiſe (fängt an zu zittern). Bleib' Sie doch, Mutter!

Frau. Mein Gott! Wie seh' ich aus? — Ich muß mich ja schämen. Ich darf mich nicht vor Seiner Gnaden  
 20 so sehen lassen. (Ab.)

### Vierte Szene

Ferdinand von Walter. Luiſe.

(Er liegt auf sie zu — sie sinkt entfärbt und matt auf einen Sessel — er bleibt vor ihr stehen — sie sehen sich eine Zeitlang stillschweigend an. Pause.)

Ferdinand. Du bist blaß, Luiſe?

25 Luiſe (steht auf und fällt ihm um den Hals). Es ist nichts! Nichts! Du bist ja da. Es ist vorüber.

Ferdinand (ihre Hand nehmend und zum Munde führend). Und liebt mich meine Luiſe noch? Mein Herz ist das gestrige,



Luise. Dieser farge Taupfropfe Zeit — schon ein Traum von  
Ferdinand trinkt ihn wollüstig auf. — 1. Akt. 3. Scene.

20

ist's auch das deine noch? Ich fliege nur her, will sehn, ob du heiter bist, und gehn und es auch sein — Du bist's nicht.

**Luiſe.** Doch, doch, mein Geliebter.

**Ferdinand.** Rede mir Wahrheit! Du bist's nicht. 5  
Ich schaue durch deine Seele, wie durch das klare Wasser dieses Brillanten. (Er zeigt auf seinen Ring.) Hier wirft sich kein Bläschen auf, das ich nicht merkte — kein Gedanke tritt in dies Angesicht, der mir entwischte. Was hast du? Geschwind! Weiß ich nur diesen Spiegel helle, so läuft 10 keine Wolke über die Welt. Was bekümmert dich?

**Luiſe** (sieht ihn eine Weile stumm und bedeutend an, dann mit Be-  
mut). Ferdinand! Ferdinand! Daß du doch wüßtest, wie schön in dieser Sprache das bürgerliche Mädchen sich aus-  
nimmt. —

15

**Ferdinand.** Was ist das? (Befremdet.) Mädchen! Höre!  
wie kommst du auf das? — Du bist meine Luiſe. Wer  
sagt dir, daß du noch etwas sein solltest? Siehst du, Falsche,  
auf welchem Kalksinn ich dir begegnen muß. Wärest  
du ganz nur Liebe für mich, wann hättest du Zeit gehabt, 20  
eine Vergleichung zu machen? Wenn ich bei dir bin, zer-  
schmilzt meine Vernunft in einen Blick — in einen Traum  
von dir, wenn ich weg bin, und du hast noch eine Klugheit  
neben deiner Liebe? — Schäme dich! Jeder Augenblick,  
den du an diesen Kummer verlorst, war deinem Jüngling 25  
gestohlen.

**Luiſe** (saßt seine Hand, indem sie den Kopf schüttelt). Du willst  
mich einschläfern, Ferdinand — willst meine Augen von  
diesem Abgrund hinweglocken, in den ich ganz gewiß stürzen  
muß. Ich seh' in die Zukunft — die Stimme des Ruhms 30  
— deine Entwürfe — dein Vater — mein Nichts. ~~(Schreiend)~~

und laßt plötzlich seine Hand fahren.) Ferdinand! ein Dolch über dir und mir! — Man trennt uns!

**Ferdinand.** Trennt uns! (Er springt auf.) Woher bringst du diese Ahnung, Luise? Trennt uns? — Wer kann den  
 5 Bund zweier Herzen lösen, oder die Töne eines Affords auseinander reißen? — Ich bin ein Edelmann — Laß doch sehen, ob mein Adelbrief älter ist, als der Riß zum unendlichen Weltall? oder mein Wappen gültiger, als die Handschrift des Himmels in Luizens Augen: Dieses  
 10 Weib ist für diesen Mann? — Ich bin des Präsidenten Sohn. Eben darum. Wer, als die Liebe, kann mir die Flüche versüßen, die mir der Landeswucher meines Vaters vermachen wird?

**Luise.** O, wie sehr fürcht' ich ihn — diesen Vater!

15 **Ferdinand.** Ich fürchte nichts — nichts — als die Grenzen deiner Liebe. Laß auch Hindernisse wie Gebirge zwischen uns treten, ich will sie für Treppen nehmen und drüber hin in Luizens Arme fliegen. Die Stürme des widrigen Schicksals sollen meine Empfindung emporblasen,  
 20 G e f a h r e n werden meine Luise nur reizender machen. — Also nichts mehr von Furcht, meine Liebe. Ich selbst — ich will über dir wachen, wie der Zauberdrach' über unterirdischem Golde — M i r vertraue dich! Du brauchst keinen Engel mehr — Ich will mich zwischen dich und das  
 25 Schicksal werfen — empfangen für dich jede Wunde — auffassen für dich jeden Tropfen aus dem Becher der Freude — dir ihn bringen in der Schale der Liebe. (Sie zärtlich umfassend.) An diesem Arm soll meine Luise durchs Leben hüpfen; schöner, als er dich von sich ließ, soll der Himmel  
 30 dich wieder haben und mit Verwunderung eingestehn, daß nur die Liebe die letzte Hand an die Seelen legte —

**Luiſe** (brüſt ihn von ſich, in großer Bewegung). Nichts mehr! Ich bitte dich, ſchweig! — Wißt'eſt du — laß mich — du weißt nicht, daß deine Hoffnungen mein Herz wie Furien anfallen. (Will fort.)

**Ferdinand** (hält ſie auf). Luiſe? Wie! Was! Welche 5  
Anwandlung?

**Luiſe**. Ich hatte dieſe Träume vergeſſen und war glücklich. — Jetzt! Jetzt! Von heute an — der Friede meines Lebens iſt aus. — Wilde Wünſche — ich weiß es — werden in meinem Buſen raſen. — Geh — 10  
Gott vergebe dir's! — Du haſt den Feuerbrand in mein junges, friedſames Herz geworfen, und er wird nimmer, nimmer gelöſcht werden. (Sie ſtürzt hinaus, er folgt ihr ſprachlos nach.)

### Fünfte Szene

Saal beim Präſidenten

15

Der Präſident, ein Ordenskreuz um den Hals, einen Stern an der Seite, und  
Sekretär Wurm treten auf.

**Präſident**. Ein ernſthafteſtes Attachment! Mein Sohn? — Nein, Wurm, das macht Er mich nimmermehr glauben.

**Wurm**. Ihro Excellenz haben die Gnade, mir den Be- 20  
weis zu befehlen.

**Präſident**. Daß er der Bürgercanaille den Hof macht — Flatterien ſagt — auch meinetwegen Empfindungen vor-  
plaudert — das ſind lauter Sachen, die ich möglich finde —  
verzeihlich finde — aber — und noch gar die Tochter eines 25  
Muſikſtus, ſagt Er?

**Wurm**. Muſikmeiſter Millers Tochter.

**Präſident**. Hübsch? — Zwar das verſteht ſich.

**Wurm** (lebbast). Das schönste Exemplar einer Blondine, die, nicht zu viel gesagt, neben den ersten Schönheiten des Hofes noch Figur machen würde.

**Präsident** (lacht). Er sagt mir, Wurm — Er habe ein  
 5 Aug' auf das Ding. — Das find' ich. Aber sieht Er, mein lieber Wurm — daß mein Sohn Gefühl für das Frauenzimmer hat, macht mir Hoffnung, daß ihn die Damen nicht hassen werden. Er kann bei Hof etwas durchsetzen. Das Mädchen ist s c h ö n, sagt Er; Das gefällt mir an meinem  
 10 Sohn, daß er G e s c h m a c k hat. Spiegelt er der Närrin solide Absichten vor — noch besser — so seh' ich, daß er W i z genug hat, in seinen Beutel zu lügen. Er kann P r ä s i d e n t werden. Setzt er es noch dazu durch — herrlich! Das zeigt mir an, daß er G l ü c k hat. —  
 15 Schließt sich die Farce mit einem gesunden Entel — unvergleichlich! so trink' ich auf die guten Aspekten meines Stammbaums eine Bouteille Malaga mehr und bezahle die Skortationsstrafe für seine Dirne.

**Wurm.** Alles, was ich wünsche, Ihr' Erzellenz, ist, daß  
 20 Sie nicht nötig haben möchten, diese Bouteille zu Ihrer Z e r s t r e u u n g zu trinken.

**Präsident** (ernsthaft). Wurm, besinn' Er sich, daß ich, wenn ich einmal glaube, hartnäckig glaube; rase, wenn ich zürne. — Ich will einen Spaß daraus machen, daß Er mich  
 25 aufheizen wollte. Daß Er sich seinen Nebenbuhler gern vom Hals geschafft hätte, glaub' ich Ihm herzlich gern. Da Er meinen Sohn bei dem M ä d c h e n auszustecken Mühe haben möchte, soll Ihm der V a t e r zur Fliegenklatsche dienen, das find' ich wieder begreiflich — und daß  
 30 Er einen so herrlichen Ansat zum Schelmen hat, entzückt mich sogar. — Nur, mein lieber Wurm, muß Er mich nicht

mit pressen wollen. — Nur, versteht Er mich, muß Er den Piff nicht bis zum Einbruch in meine Grundsätze treiben.

**Wurm.** Ihro Erzellenz verzeihen! Wenn auch wirklich — wie Sie argwohnen — die Eifersucht hier im Spiel sein sollte, so wäre sie es wenigstens nur mit den Augen und nicht mit der Zunge. 5

**Präsident.** Und ich dünke, sie bliebe ganz weg. Dummer Teufel, was verschlägt es denn Ihm, ob Er die Karolin frisch aus der Münze, oder vom Bankier bekommt? Tröst' Er sich mit dem hiesigen Adel; — wissenlich oder nicht — bei uns wird selten eine Mariage geschlossen, wo nicht wenigstens ein halb Duzend der Gäste — oder der Aufwärter — das Paradies des Bräutigams geometrisch ermessen kann. 10

**Wurm** (verbeugt sich). Ich mache hier gern den Bürgersmann, gnädiger Herr. 15

**Präsident.** Überdies kann Er mit nächstem die Freude haben, Seinem Nebenbuhler den Spott auf die schönste Art heimzugeben. Eben jetzt liegt der Anschlag im Kabinett, daß, auf die Ankunft der neuen Herzogin, Lady Milford zum Schein den Abschied erhalten und, den Betrug vollkommen zu machen, eine Verbindung eingehen soll. Er weiß, Wurm, wie sehr sich mein Ansehen auf den Einfluß der Lady stützt — wie überhaupt meine mächtigsten Springfedern in die Wallungen des Fürsten hineinpielen. Der Herzog sucht eine Partie für die Milford. Ein anderer kann sich melden — den Kauf schließen, mit der Dame das Vertrauen des Fürsten an sich reißen, sich ihm unentbehrlich machen. — Damit nun der Fürst im Netz meiner Familie bleibe, soll mein Ferdinand die Milford heiraten. — Ist Ihm das helle? 25 30

**Wurm.** Daß mich die Augen beißen. — Wenigstens



bewies der Präsident hier, daß der Vater nur ein Anfänger gegen ihn ist. Wenn der Major Ihnen eben so den gehorsamen Sohn zeigt, als Sie ihm den zärtlichen Vater, so dürfte Ihre Anforderung  
5 mit Protest zurückkommen.

Präsident. Zum Glück war mir noch nie für die Ausführung eines Entwurfes bang, wo ich mich mit einem: Es soll so sein! einstellen konnte. — Aber seh' Er nun, Wurm, das hat uns wieder auf den vorigen Punkt  
10 geleitet. Ich kündige meinem Sohn noch diesen Vormittag seine Vermählung an. Das Gesicht, das er mir zeigen wird, soll Seinen Argwohn entweder rechtfertigen, oder ganz widerlegen.

Wurm. Gnädiger Herr, ich bitte sehr um Vergebung.  
15 Das finstre Gesicht, das er Ihnen ganz zuverlässig zeigt, läßt sich ebenso gut auf die Rechnung der Braut schreiben, die Sie ihm zuführen, als derjenigen, die Sie ihm nehmen. Ich ersuche Sie um eine schärfere Probe. Wählen Sie ihm die untadeligste Partie im Land, und sagt er ja, so lassen  
20 Sie den Sekretär Wurm drei Jahre Kugeln schleifen.

Präsident (beißt die Lippen). Teufel!

Wurm. Es ist nicht anders. Die Mutter — die Dummheit selbst — hat mir in der Einfalt zu viel geplaudert.

25 Präsident (geht auf und nieder, preßt seinen Zorn zurück). Gut! Diesen Morgen noch.

Wurm. Nur vergessen Ew. Excellenz nicht, daß der Major — der Sohn meines Herrn ist.

Präsident. Er soll geschont werden, Wurm.

30 Wurm. Und daß der Dienst, Ihnen von einer unwillkommenen Schwiegertochter zu helfen —

**Präsident.** Den Gegendienst wert ist, Ihm zu einer Frau zu helfen? — Auch das Wurm!

**Wurm** (bückt sich vergnügt). Ewig der Ihrige, gnädiger Herr! (Er will gehen.)

**Präsident.** Was ich Ihm vorhin vertraut habe, Wurm 5  
— (Drohend.) Wenn Er plaudert —

**Wurm** (lacht). So zeigen Ihr' Erzellenz meine falschen Handschriften auf. (Er geht ab.)

**Präsident.** Zwar du bist mir gewiß! Ich halte dich an deiner eigenen Schurkerei, wie den Schröter am Faden. 10

**Ein Kammerdiener** (tritt herein). Hofmarschall von Kalb —

**Präsident.** Kommt wie gerufen. — Er soll mir angenehm sein. (Kammerdiener geht.)

### Sechste Szene

**Hofmarschall von Kalb** in einem reichen, aber geschmacklosen Hofkleid, mit Kammerherrnschlüsseln, zwei Uhren und einem Degen, Chapeaubas und frisiert à la Hérisson. 15  
Er liegt mit großem Getreisch auf den Präsidenten zu und breitet einen Bisamgeruch über das ganze Parterre. **Präsident.**

**Hofmarschall** (ihn umarmend). Ah, guten Morgen, mein Vester! Wie geruht? wie geschlafen? — Sie verzeihen doch, daß ich so spät das Vergnügen habe — dringende Geschäfte 20  
— der Küchenzettel — Visitenbillets — das Arrangement der Partien auf die heutige Schlittensfahrt — Ah — und dann muß' ich ja auch bei dem Leber zugegen sein und Seiner Durchlaucht das Wetter verkündigen.

**Präsident.** Ja, Marschall, da haben Sie freilich nicht 25  
abkommen können.

**Hofmarschall.** Obendrein hat mich ein Schelm von Schneider noch sitzen lassen.

**Präsident.** Und doch fix und fertig?

**Hofmarschall.** Das ist noch nicht alles. — Ein Malheur jagt heut das andere. Hören Sie nur!

**Präsident** (gerührt). Ist das möglich?

5 **Hofmarschall.** Hören Sie nur! Ich steige kaum aus dem Wagen, so werden die Hengste scheu, stampfen und schlagen aus, daß mir — ich bitte Sie! — der Gassenfot über und über an die Beinkleider spritzt. Was anzufangen? Setzen Sie sich um Gottes willen in meine Lage, Baron!

10 Da stand ich. Spät war es. Eine Tagreise ist es — und in dem Aufzug vor Seine Durchlaucht — Gott der Gerechte! Was fällt mir bei? Ich fingiere eine Ohnmacht. Man bringt mich über Hals und Kopf in die Kutsche. Ich in voller Carrière nach Haus — wechsle  
15 die Kleider — fahre zurück — Was sagen Sie? — und bin noch der erste in der Antichambre — Was denken Sie?

**Präsident.** Ein herrliches Impromptu des menschlichen Witzes — Doch das beiseite, Kalb — Sie sprachen also schon mit dem Herzog?

20 **Hofmarschall** (wichtig). Zwanzig Minuten und eine halbe.

**Präsident.** Das gesteh' ich! — und wissen mir also ohne Zweifel eine wichtige Neuigkeit?

25 **Hofmarschall** (ernsthaft, nach einigem Stillschweigen). Seine Durchlaucht haben heute einen Merde d'Oye Viber an.

**Präsident.** Man denke! — Nein, Marschall, so hab' ich doch eine bessere Zeitung für Sie — Daß Lady Milford Majorin von Walter wird, ist Ihnen gewiß etwas Neues?

30 **Hofmarschall.** Denken Sie! — und das ist schon richtig gemacht?

**Präsident.** Unterscriben, Marschall — und

Sie verbinden mich, wenn sie ohne Aufschub dahin gehen, die Lady auf seinen Besuch präparieren und den Entschluß meines Ferdinands in der ganzen Residenz bekannt machen.

**Hofmarschall** (entzückt). O mit tausend Freuden, mein 5  
Bester! — Was kann mir erwünschter kommen? — Ich fliege sogleich — (Umarmt ihn.) Leben Sie wohl — in drei Viertelstunden weiß es die ganze Stadt. (Gibt hinaus.)

**Präsident** (lacht dem Marschall nach). Man sage noch, daß diese Geschöpfe in der Welt zu nichts taugen. — — Nun 10  
m u ß ja mein Ferdinand wollen, oder die ganze Stadt hat gelogen. (Klingelt. — Sturm kommt.) Mein Sohn soll hereinkommen. (Sturm geht ab. Der Präsident auf und nieder, gebankenvoll.)

### Siebente Szene

**Ferdinand.** Der Präsident. Sturm, welcher gleich abgeht.

15

**Ferdinand.** Sie haben befohlen, gnädiger Herr Vater —

**Präsident.** Leider muß ich das, wenn ich meines Sohns einmal froh werden will — Laß' Er uns allein, Sturm! — Ferdinand, ich beobachte dich schon eine Zeitlang und finde die offene rasche Jugend nicht mehr, die mich 20  
sonst so entzückt hat. Ein seltsamer Gram brütet auf deinem Gesicht — Du fliehst mich — du fliehst deine Zirkel. — Pfui! — D e i n e n Jahren verzeiht man zehn Ausschweifungen vor einer einzigen Grille. Überlaß diese mir, lieber Sohn! Mich laß an deinem Glück arbeiten und denke 25  
auf nichts, als in meine Entwürfe zu spielen. — Komm! Umarme mich, Ferdinand!

**Ferdinand.** Sie sind heute sehr gnädig, mein Vater.

**Präsident.** Heute, du Schalk — und dieses Heute noch mit der herben Grimasse? (Ernsthaft.) Ferdinand! — W e m zulieb hab' ich die gefährliche Bahn zum Herzen des Fürsten betreten? W e m zulieb bin ich auf ewig mit meinem  
 5 Gewissen und dem Himmel zerfallen? — Höre, Ferdinand — ich spreche mit meinem Sohn — w e m hab' ich durch die Hintwegräumung meines Vorgängers Platz gemacht — eine Geschichte, die desto blutiger in mein Innendiges schneidet, je sorgfältiger ich das Messer der Welt  
 10 verberge! Höre! Sage mir, Ferdinand: W e m tat ich dies alles?

**Ferdinand** (tritt mit Schrecken zurück). Doch m i r nicht, mein Vater? Doch auf m i ch soll der blutige Widerschein dieses Frevels nicht fallen? Beim allmächtigen Gott!  
 15 Es ist besser, gar nicht geboren sein, als dieser Missetat zur Ausrede dienen.

**Präsident.** Was war das? Was? Doch, ich will es dem Romanenkopfe zu gut halten — Ferdinand — ich will mich nicht erhitzen, vorlauter Knabe. — Lohnst du mir  
 20 a l s o für meine schlaflosen Nächte? A l s o für meine rastlose Sorge? A l s o für den ewigen Skorpion meines Gewissens? — Auf mich fällt die Last der Verantwortung — auf mich der Fluch, der Donner des Richters. — Du empfängst dein Glück von der zweiten Hand — das Ver-  
 25 brechen klebt nicht am Erbe.

**Ferdinand** (streckt die rechte Hand gen Himmel). Feierlich entsag' ich hier einem Erbe, das mich nur an einen abscheulichen Vater erinnert.

**Präsident.** Höre, junger Mensch, bringe mich nicht auf!  
 30 — Wenn es nach deinem Kopfe ginge, du kröchest dein Leben lang im Staube.

**Ferdinand.** O, immer noch besser, Vater, als ich kröch' um den Thron herum.

**Präsident** (verbeißt seinen Zorn). Hum! — Zwingen muß man dich, dein Glück zu erkennen. Wo zehn andre mit aller Anstrengung nicht hinaufklettern, wirst du spielend, im 5 Schläfe gehoben. Du bist im zwölften Jahr Fähndrich. Im zwanzigsten Major. Ich hab' es durchgeseht beim Fürsten. Du wirst die Uniform ausziehen und in das Ministerium eintreten. Der Fürst sprach vom Geheimen Rat — Gesandtschaften — außerordentlichen Gnaden. Eine 10 herrliche Aussicht dehnt sich vor dir — die ebene Straße zunächst nach dem Throne — zum Throne selbst, wenn anders die Gewalt so viel wert ist, als ihre Zeichen. — Das begeistert dich nicht?

**Ferdinand.** Weil meine Begriffe von Größe und Glück 15 nicht ganz die Ihrigen sind. — I h r e Glückseligkeit macht sich nur selten anders als durch Verderben bekannt. Neid, Furcht, Verwünschung sind die traurigen Spiegel, worin sich die Hoheit eines Herrschers belächelt — Tränen, Flüche, Verzweiflung die entsetzliche Mahlzeit, woran diese geprie- 20 senen Glücklichen schwelgen, von der sie betrunken aufstehen und so in die Ewigkeit vor den Thron Gottes taumeln. — Mein Ideal von Glück zieht sich genügsamer in mich selbst zurück. In meinem H e r z e n liegen alle meine Wünsche begraben.

**Präsident.** Meisterhaft! Unverbesserlich! Herrlich! Nach 25 dreißig Jahren die erste Vorlesung wieder! — Schade nur, daß mein fünfzigjähriger Kopf zu zäh für das Lernen ist! — Doch — dies seltne Talent nicht einrosten zu lassen, will ich dir jemand an die Seite geben, bei dem du dich in 30 dieser buntscheckigen Tollheit nach Wunsch exerzieren kannst.

— Du wirst dich entschließen — noch heute entschließen — eine Frau zu nehmen.

**Ferdinand** (tritt bestürzt zurück). Mein Vater!

**Präsident.** Ohne Komplimente — Ich habe der Lady  
5 Milford in d e i n e m Namen eine Karte geschickt. Du wirst dich ohne Aufschub bequemen, dahin zu gehen und ihr zu sagen, daß du ihr Bräutigam bist.

**Ferdinand.** D e r M i l f o r d , mein Vater?

**Präsident.** Wenn sie dir bekannt ist —

10 **Ferdinand** (außer Fassung). Welcher Schandsäule im Herzogtum ist sie das nicht! — Aber ich bin wohl lächerlich, lieber Vater, daß ich Ihre Laune für Ernst aufnehme? Würden Sie V a t e r zu dem S c h u r k e n S o h n sein wollen, der eine privilegierte Buhlerin heiratete?

15 **Präsident.** Noch mehr! Ich würde selbst um sie werben, wenn sie einen Fünziger möchte — Würdest du zu dem S c h u r k e n V a t e r nicht S o h n sein wollen?

**Ferdinand.** Nein! So wahr Gott lebt!

**Präsident.** Eine Frechheit, bei meiner Ehre! die ich  
20 ihrer Seltenheit wegen vergebe —

**Ferdinand.** Ich bitte Sie, Vater! lassen Sie mich nicht länger in einer Vermutung, wo es mir unerträglich wird, mich Ihren Sohn zu nennen.

**Präsident.** Junge, bist du toll? Welcher Mensch von  
25 Vernunft würde nicht nach der Distinktion geizen, mit seinem Landesheerrn an einem dritten Orte zu wechseln?

**Ferdinand.** Sie werden mir zum Rätsel, mein Vater. Distinktion nennen Sie es — Distinktion, da mit dem Fürsten zu teilen, wo er auch unter den  
30 M e n s c h e n hinunterkriecht?

**Präsident** (schlägt ein Geldstück auf).

**Ferdinand.** Sie können lachen — und ich will über das hinweggehen, Vater. Mit welchem Gesicht soll ich vor den schlechtesten Handwerker treten, der mit seiner Frau wenigstens doch einen ganzen Körper zur Mitgift bekommt? Mit welchem Gesicht vor die Welt? Vor den Fürsten? Mit welchem vor die Buhlerin selbst, die den Brandflecken ihrer Ehre in meiner Schande auswaschen würde?

**Präsident.** Wo in aller Welt bringst du das Maul her, Junge? 10

**Ferdinand.** Ich beschwöre Sie bei Himmel und Erde, Vater! Sie können durch diese Hinwerfung Ihres einzigen Sohnes so glücklich nicht werden, als Sie ihn unglücklich machen. Ich gebe Ihnen mein Leben, wenn das Sie steigen machen kann. Mein Leben hab' ich von Ihnen; ich werde keinen Augenblick anstehen, es ganz Ihrer Größe zu opfern. — Meine Ehre, Vater! — wenn Sie mir diese nehmen, so war es ein leichtfertiges Schelmenstück, mir das Leben zu geben, und ich muß den Vater wie den Ruppeler verfluchen. 20

**Präsident** (freundlich, indem er ihn auf die Achsel klopfte). Brav, lieber Sohn! Jetzt seh' ich, daß du ein ganzer Kerl bist und der besten Frau im Herzogtum würdig. — Sie soll dir werden — Noch diesen Mittag wirst du dich mit der Gräfin von Ostheim verloben. 25

**Ferdinand** (aufs neue betreten). Ist diese Stunde bestimmt, mich ganz zu zerschmettern?

**Präsident** (einen lauernden Blick auf ihn werfend). Wo doch hoffentlich deine Ehre nichts einwenden wird?

**Ferdinand.** Nein, mein Vater. Friederike von Ostheim könnte jeden andern zum Glücklichsten machen. (Vor 30



sich, in höchster Verwirrung.) Was seine Bosheit an meinem Herzen noch ganz ließ, zerreißt seine Güte.

**Präsident** (noch immer kein Auge von ihm wendend). Ich warte auf deine Dankbarkeit, Ferdinand —

5 **Ferdinand** (stürzt auf ihn zu und küßt ihm feurig die Hand). Vater! Ihre Gnade entflammt meine ganze Empfindung — Vater! meinen heißesten Dank für Ihre herzliche Meinung — Ihre Wahl ist untadelhaft — aber — ich kann — ich darf — bebauern Sie mich — ich kann die  
10 Gräfin nicht lieben!

**Präsident** (tritt einen Schritt zurück). Holla! Jetzt hab' ich den jungen Herrn. Also in diese Falle ging er, der listige Heuchler. — Also es war nicht die Ehre, die dir die Lady verbot? — Es war nicht die Person, sondern die S e i-  
15 r a t, die du verabscheuest?

**Ferdinand** (steht zuerst wie versteinert, dann fährt er auf und will fortrennen).

**Präsident** Wohin? Halt! Ist das der Respekt, den du mir schuldig bist? (Der Major kehrt zurück.) Du bist bei der.  
20 Lady gemeldet. Der Fürst hat mein Wort. Stadt und Hof wissen es richtig. — Wenn du mich zum Lügner machst, Junge — vor dem Fürsten — der Lady — der Stadt — dem Hof mich zum Lügner machst — Höre, Junge — oder wenn ich h i n t e r g e w i s s e H i s t o r i e n k o m m e!  
25 Halt! Holla! Was bläst so auf einmal das Feuer in deinen Wangen aus?

**Ferdinand** (Schneebläß und zitternd). Wie? Was? Es ist gewiß nichts, mein Vater!

**Präsident** (einen fürchterlichen Blick auf ihn heftend). Und w e n n  
30 es was ist — und wenn ich die Spur finden sollte, woher diese Widersetzlichkeit stammt — — Ha, Junge! der bloße

Verdacht schon bringt mich zum Rasen. Geh den Augenblick! Die Wachtparade fängt an. Du wirst bei der Lady sein, so bald die Parole gegeben ist. — Wenn ich auftrete, zittert ein Herzogtum. Laß doch sehen, ob mich ein Starrkopf von Sohn meistert. (Er geht und kommt noch einmal wieder.) 5  
Junge, ich sage dir, du wirst dort sein, oder fliehe meinen Zorn! (Er geht ab.)

**Ferdinand** (erwacht aus einer dumpfen Betäubung). Ist er weg? War das eines Vaters Stimme? — Ja! ich will zu ihr — will hin — will ihr Dinge sagen, will ihr einen Spiegel vor- 10 halten — Nichtswürdige! und wenn du auch noch da n n meine Hand verlangst — im Angesicht des versammelten Adels, des Militärs und des Volks — umgürte dich mit dem ganzen Stolz deines Englands — ich verwerfe dich — ein deutscher Jüngling! (Er eilt hinaus.) 15

## Zweiter Akt

Ein Saal im Palais der Lady Milford; zur rechten Hand steht ein Sofa, zur linken ein Flügel

### Erste Szene

Lady in einem freien, aber reizenden Negligé, die Haare noch unfrisiert, sitzt vor dem Flügel und phantasiert; Sophie, die Kammerjungfer, kommt von dem Fenster.

5    **Sophie.** Die Offiziers gehen auseinander. Die Wachtparade ist aus — aber ich sehe noch keinen Walter.

**Lady** (sehr unruhig, indem sie aufsteht und einen Gang durch den Saal macht). Ich weiß nicht, wie ich mich heute finde, Sophie — ich bin noch nie so gewesen. — Also du sahst ihn gar nicht?  
10 — Freilich wohl — es wird ihm nicht eilen. — Wie ein Verbrechen liegt es auf meiner Brust. — Geh, Sophie — man soll mir den wildesten Renner herausführen, der im Marstall ist. Ich muß ins Freie — Menschen sehen und blauen Himmel und mich leichter reiten ums Herz  
15 herum.

**Sophie.** Wenn Sie sich unpfählich fühlen, Milady — berufen Sie Assemblée hier zusammen. Lassen Sie den Herzog hier Tafel halten, oder die l'Hombrétische vor Ihren Sofa setzen. Mir sollte der Fürst und sein ganzer Hof zu  
20 Gebot stehn und eine Grille im Kopfe surren?

**Lady** (wirft sich in den Sofa). Ich bitte, verschone mich! Ich gebe dir einen Demant für jede Stunde, wo ich sie mir vom Hals schaffen kann. Soll ich meine Zimmer mit diesem Volk tapezieren? — Das sind schlechte, erbärmliche

Menschen, die sich entsetzen, wenn mir ein warmes herzliches Wort entwischt, Mund und Nasen aufreißen, als sähen sie einen Geist — Sklaven eines einzigen Marionettendrahts, den ich leichter als mein Filet regiere. — Was fang' ich mit Leuten an, deren Seelen so gleich als ihre Sackuhren 5 gehen? Kann ich eine Freude dran finden, sie was zu fragen, wenn ich voraus weiß, was sie mir antworten werden? Oder Worte mit ihnen wechseln, wenn sie das Herz nicht haben, anderer Meinung als ich zu sein? — Weg mit ihnen! Es ist verdräglich, ein Roß 10 zu reiten, das nicht auch in den Zügel beißt. (Sie tritt zum Fenster.)

**Sophie.** Aber den Fürsten werden Sie doch ausnehmen, Lady? Den schönsten Mann — den feurigsten Liebhaber — den mitzigsten Kopf in seinem ganzen Lande! 15

**Lady** (kommt zurück). Denn es ist sein Land — und nur ein Fürstentum, Sophie, kann meinem Geschmack zur erträglichen Ausrede dienen. — Du sagst, man beneide mich. Armes Ding! Beklagen soll man mich vielmehr. Unter allen, die an den Brüsten der Majestät trinken, kommt die 20 Favoritin am schlechtesten weg, weil sie allein dem großen und reichen Mann auf dem Bettelstabe begegnet. — Wahr ist's, er kann mit dem Talisman seiner Größe jeden Gelust meines Herzens, wie ein Feenschloß, aus der Erde rufen. — Er setzt den Saft von zwei Indien auf die Tafel — 25 ruft Paradiese aus Wildnissen — läßt die Quellen seines Landes in stolzen Bögen gen Himmel springen, oder das Mark seiner Untertanen in einem Feuerwerk hinpuffen — — Aber kann er auch seinem Herzen befehlen, gegen ein großes, feuriges Herz groß und feu- 30 rig zu schlagen? Kann er sein darbenendes Gehirn auf ein

einziges schönes Gefühl erequieren? — Mein Herz hungert bei all dem Vollauf der Sinne, und was helfen mich tausend bessre Empfindungen, wo ich nur Wallungen löschen darf?

5 **Sophie** (blickt sie verwundernd an). Wie lang ist es denn aber, daß ich Ihnen diene, Milady?

**Lady**. Weil du erst h e u t e mit mir bekannt wirst? — Es ist wahr, liebe Sophie — ich habe dem Fürsten meine Ehre verkauft; aber mein Herz habe ich frei behalten — ein  
10 Herz, meine Gute, das vielleicht eines Mannes noch wert ist — über welches der giftige Wind des Hofes nur wie der Hauch über den Spiegel ging. — Trau' es mir zu, meine Liebe, daß ich es längst gegen diesen armfeliggen Fürsten behauptet hätte, wenn ich es nur von meinem Ehrgeiz er=  
15 halten könnte, einer Dame am Hof den Rang vor mir einzuräumen.

**Sophie**. Und dieses Herz unterwarf sich dem Ehrgeiz so gern?

**Lady** (lebhafte). Als wenn es sich nicht schon gerächt hätte!  
20 — Nicht jetzt noch sich rächte! — Sophie (bedeutend, indem sie die Hand auf Sophiens Achsel fallen läßt), wir Frauenzimmer können nur zwischen H e r r s c h e n und D i e n e n wählen, aber die höchste Wonne der G e w a l t ist doch nur ein elender Behelf, wenn uns die g r ö ß e r e Wonne versagt wird,  
25 Sklavinnen eines Mannes zu sein, den wir lieben.

**Sophie**. Eine Wahrheit, Milady, die ich von Ihnen z u l e z t hören wollte!

**Lady**. Und warum, meine Sophie? Sieht man es denn dieser kindischen Führung des Z e p t e r s nicht an,  
30 daß wir nur für das G ä n g e l b a n d taugen? Sahst du es denn diesem launischen Flattersinn nicht an — diesen

wilden Ergänzungen nicht an, daß sie nur wildere Wünsche in meiner Brust überlärmten sollten?

**Sophie** (tritt erstaunt zurück). Lady!

**Lady** (lebhafter). Befriedige diese! Gib mir den Mann, den ich jetzt denke — den ich anbede — sterben, Sophie, oder  
b e s i t z e n muß. (Schmelzend.) Laß mich aus seinem Mund  
es vernehmen, daß Tränen der Liebe schöner glänzen in  
unsern Augen, als die Brillanten in unserm Haar, (feurig)  
und ich werfe dem Fürsten sein Herz und sein Fürstentum  
vor die Füße, fliehe mit diesem Mann, fliehe in die ent- 10  
legenste Wüste der Welt — —

**Sophie** (blickt sie erschrocken an). Himmel! Was machen Sie?  
Wie wird Ihnen, Lady?

**Lady** (bestürzt). Du entfarbst dich? — Hab' ich vielleicht  
etwas zu viel gesagt? — O, so laß mich deine Zunge mit 15  
meinem Zutrauen binden — höre noch mehr — höre alles —

**Sophie** (schaut sich ängstlich um). Ich fürchte, Milady — ich  
fürchte — ich brauch' es nicht mehr zu hören.

**Lady**. Die Verbindung mit dem Major — du und die  
Welt stehen im Wahn, sie sei eine H o f f a b a l e — 20  
Sophie — erröte nicht — schäme dich meiner nicht — sie  
ist das Werk — m e i n e r L i e b e.

**Sophie**. Bei Gott! Was mir ahndete!

**Lady**. Sie ließen sich beschwätzen, Sophie — der schwache  
Fürst — der hoffschlaue Walter — der alberne Marschall 25  
— Jeder von ihnen wird darauf schwören, daß diese Heirat  
das unfehlbarste Mittel sei, mich dem Herzog zu retten,  
unser Band um so fester zu knüpfen. — Ja! es auf ewig zu  
trennen! auf ewig diese schändliche Ketten zu brechen! —  
Belogene Lügner! Von einem schwachen Weib überlistet! 30  
— Ihr selbst führt mir jetzt meinen Geliebten zu. Das

war es ja nur, was ich wollte — Hab' ich ihn einmal — hab' ich ihn — o dann auf i m m e r gute Nacht, abscheuliche Herrlichkeit —

### Zweite Szene

Ein alter Kammerdiener des Fürsten, der ein Schmuckkästchen trägt. Die Vorigen.

5 **Kammerdiener.** Seine Durchlaucht der Herzog empfehlen sich Milady zu Gnaden und schicken Ihnen diese Brillanten zur Hochzeit. Sie kommen soeben erst aus Venedig.

**Lady** (hat das Kästchen geöffnet und fährt erschrocken zurück). Mensch!

10 was bezahlt dein Herzog für diese Steine?

**Kammerdiener** (mit finstern Gesicht). Sie kosten ihn keinen Heller.

**Lady.** Was? Bist du rasend? N i c h t s ? — und (indem sie einen Schritt von ihm wegritt) du wirfst mir ja einen Blick  
15 zu, als wenn du mich durchbohren wolltest — N i c h t s kosten ihn diese unermesslich kostbaren Steine?

**Kammerdiener.** Gestern sind siebentausend Landskinder nach Amerika fort — die zahlen alles.

**Lady** (setzt den Schmuck plötzlich nieder und geht rasch durch den Saal,  
20 nach einer Pause zum Kammerdiener). Mann, was ist dir? Ich glaube, du weinst?

**Kammerdiener** (wischen sich die Augen, mit schrecklicher Stimme, alle Glieder zitternd). Edelsteine, wie diese da — Ich hab' auch ein paar Söhne drunter.

25 **Lady** (wendet sich behebend weg, seine Hand fassend). Doch keinen gezwungenen?

**Kammerdiener** (lacht fürchterlich). O Gott — nein — lauter Freiwillige! Es traten wohl so etliche vorlaute



**L a b y.** Weg mit diesen Steinen — sie blitzen Hölleflammen in  
mein Herz. — 2. Akt. 2. Scene.





Bursch' vor die Front heraus und fragten den Obersten, wie teuer der Fürst das Joch Menschen verkaufe? — Aber unser gnädigster Landesherr ließ alle Regimenter auf dem Paradeplatz aufmarschieren und die Maulaffen niederschießen. Wir hörten die Büchsen knallen, sahen ihr Gehirn 5 auf das Pflaster spritzen, und die ganze Armee schrie: „S u c h e ! n a c h A m e r i k a !“ —

**Lady** (fällt mit Entsetzen in den Sofa). Gott! Gott! — Und ich hörte nichts? Und ich merkte nichts?

**Kammerdiener.** Ja, gnädige Frau — warum mußtet 10 Ihr denn mit unserm Herrn gerad' auf die Bärenhaß reiten, als man den Lärmen zum Aufbruch schlug? — Die Herrlichkeit hättet Ihr doch nicht versäumen sollen, wie uns die gellenden Trommeln verkündigten, es ist Zeit, und heulende Waisen dort einen lebendigen Vater verfolg- 15 ten und hier eine wütende Mutter lief, ihr saugendes Kind an Bajonetten zu spießen, und wie man Bräutigam und Braut mit Säbelhieben auseinander riß, und wir Graubärte verzweiflungsvoll dastanden und den Burschen auch zuletzt die Krücken noch nachwarfen in die neue Welt — 20 Oh, und mitunter das polternde Wirbelschlagen, damit der Allwissende uns nicht sollte beten hören —

**Lady** (steht auf, heftig bewegt). Weg mit diesen Steinen — sie blitzen Höllensflammen in mein Herz. (Sanfter zum Kammerdiener.) Mäßige dich, armer alter Mann. Sie werden 25 wieder kommen. Sie werden ihr Vaterland wieder sehen.

**Kammerdiener** (warm und voll). Das weiß der Himmel! Das werden sie! — Noch am Stadttor drehten sie sich um und schrieen: „Gott mit euch, Weib und Kinder! — Es leb' unser Landesvater — Am Jüngsten Gericht sind wir wieder 30 da!“ —

**Lady** (mit starkem Schritt auf- und niedergehend). Abscheulich! Fürchterlich! — M i ch berebete man, ich habe sie alle getrocknet, die Tränen des Landes. — Schrecklich, schrecklich gehen mir die Augen auf. — Geh du — Sag' deinem Herrn  
 5 — ich werd' ihm persönlich danken! (Kammerdiener will gehen, sie wirft ihm ihre Goldbüchse in den Hut.) Und das nimm, weil du mir Wahrheit sagtest —

**Kammerdiener** (wirft sie verächtlich auf den Tisch zurück). Legt's zu dem übrigen! (Er geht ab.)

10 **Lady** (sieht ihm erstaunt nach). Sophie, spring ihm nach, frag' ihn um seinen Namen! Er soll seine Söhne wieder haben. (Sophie ab. Lady nachdenkend auf und nieder. Pause. Zu Sophien, die wieder kommt.) Ging nicht jüngst ein Gerüchte, daß das Feuer eine Stadt an der Grenze verwüstet und bei vier-  
 15 hundert Familien an den Bettelstab gebracht habe? (Sie klingelt.)

**Sophie**. Wie kommen Sie auf das? Allerdings ist es so, und die mehresten dieser Unglücklichen dienen jetzt ihren Gläubigern als Sklaven, oder verderben in den Schächten  
 20 der fürstlichen Silberbergwerke.

**Bedienter** (kommt). Was befehlen Milady?

**Lady** (gibt ihm den Schmuck). Daß das ohne Verzug in die Landschaft gebracht werde! — Man soll es sogleich zu Geld machen, befehl' ich, und den Gewinnst dabon unter die Vier-  
 25 hundert verteilen, die der Brand ruiniert hat.

**Sophie**. Milady, bedenken Sie, daß Sie die höchste Ungnade wagen.

**Lady** (mit Größe). Soll ich den Fluch meines Landes in meinen Haaren tragen? (Sie winkt dem Bedienten, dieser geht.)  
 30 Oder willst du, daß ich unter dem schrecklichen Geschirr solcher Tränen zu Boden sinke? — Geh, Sophie — es ist

besser, falsche Juwelen im Haar, und das Bewußtsein dieser That im Herzen zu haben.

**Sophie.** Aber Juwelen wie diese! Sätten Sie nicht Ihre schlechtern nehmen können? Nein, wahrlich, Milady! es ist Ihnen nicht zu vergeben. 5

**Lady.** Närrisches Mädchen! Dafür werden in e i n e m Augenblick mehr Brillanten und Perlen für mich fallen, als zehen Könige in ihren Diademen getragen, und schönere —

**Bedienter** (kommt zurück). Major von Walter — 10

**Sophie** (springt auf die Lady zu). Gott! Sie verblassen —

**Lady.** Der erste Mann, der mir Schrecken macht —  
**Sophie!** — Ich sei unpäßlich, Eduard — Halt! — Ist er aufgeräumt? Racht er? Was spricht er? O Sophie! Nicht wahr, ich sehe häßlich aus? 15

**Sophie.** Ich bitte Sie, Lady —

**Bedienter.** Befehlen Sie, daß ich ihn abweise?

**Lady** (stotternd). Er soll mir willkommen sein. (Bedienter hinaus.) Sprich, Sophie — Was sag' ich ihm? Wie empfang' ich ihn? — Ich werde stumm sein. — Er wird 20 meiner Schwäche spotten — er wird — o was ahndet mir — Du verlässest mich, Sophie? — Bleib! — Doch nein! Gehe! — So bleib doch! (Der Major kommt durch das Vordimmer.)

**Sophie.** Sammeln Sie sich! Er ist schon da. 25

## Dritte Szene

Ferdinand von Walter. Die Vorigen.

**Ferdinand** (mit einer kurzen Verbeugung). Wenn ich Sie worin unterbreche, gnädige Frau —

**Lady** (unter merkbarem Herzklopfen). In nichts, Herr Major,  
5 das mir wichtiger wäre.

**Ferdinand**. Ich komme auf Befehl meines Vaters —

**Lady**. Ich bin seine Schuldnerin.

**Ferdinand**. Und soll Ihnen m e i n e n, daß wir uns heiraten — So weit der Auftrag meines Vaters.

10 **Lady** (entfärbt sich und zittert). Nicht Ihres eigenen Herzens?

**Ferdinand**. Minister und Kuppler pflegen das niemals zu fragen.

**Lady** (mit einer Bedängstigung, daß ihr die Worte versagen). Und Sie s e l b s t hätten sonst nichts beizusetzen?

15 **Ferdinand** (mit einem Blick auf die Kammer). Noch sehr viel, Milady.

**Lady** (gibt Sophien einen Wink, diese entfernt sich). Darf ich Ihnen diesen Sofa anbieten?

**Ferdinand**. Ich werde kurz sein, Milady.

20 **Lady**. Nun?

**Ferdinand**. Ich bin ein Mann von Ehre.

**Lady**. Den ich zu schätzen weiß.

**Ferdinand**. Kavaller.

**Lady**. Kein bess'rer im Herzogtum.

25 **Ferdinand**. Und Offizier.

**Lady** (schmeichelhaft). Sie berühren hier Vorzüge, die auch andere mit Ihnen gemein haben. Warum verschweigen Sie größere, worin Sie e i n z i g sind?

**Ferdinand** (frostig). Hier brauch' ich sie nicht.

**Lady** (mit immer steigender Angst). Aber für was muß ich diesen Vorbericht nehmen?

**Ferdinand** (langsam und mit Nachdruck). Für den Einwurf der Ehre, wenn Sie Lust haben sollten, meine Hand zu erz- 5  
zwingen.

**Lady** (auffahrend). Was ist das, Herr Major?

**Ferdinand** (gelassen). Die Sprache meines Herzens — meines Wappens — und dieses Degens.

**Lady**. Diesen Degen gab Ihnen der Fürst. 10

**Ferdinand**. Der Staat gab mir ihn durch die Hand des Fürsten — mein Herz Gott — mein Wappen ein halbes Jahrtausend.

**Lady**. Der Name des Herzogs —

**Ferdinand** (bistig). Kann der Herzog Gesetze der Mensch- 15  
heit verdrehen, oder Handlungen münzen wie seine Dreier? — Er selbst ist nicht über die Ehre erhaben, aber er kann ihren Mund mit seinem Golde verstopfen. Er kann den Hermelin über seine Schande herwerfen. Ich bitte mir aus, davon nichts mehr, Milady. — Es ist nicht mehr die Rede 20  
von weggeworfenen Ausichten und Ahnen — oder von dieser Degenquaste — oder von der Meinung der Welt. Ich bin bereit, dies alles mit Füßen zu treten, sobald Sie mich nur überzeugt haben werden, das der Preis nicht  
schlimmer noch als das Opfer ist. 25

**Lady** (schmerzhaft von ihm weggehend). Herr Major! Das hab' ich nicht verdient.

**Ferdinand** (ergreift ihre Hand). Vergeben Sie. Wir reden hier ohne Zeugen. Der Umstand, der Sie und mich — heute und nie mehr — zusammenführt, berechtigt mich, 30  
zwingt mich, Ihnen mein geheimstes Gefühl nicht zurück zu

halten. — Es will mir nicht zu Kopfe, Milady, daß eine Dame von so viel Schönheit und Geist — Eigenschaften, die ein Mann schätzen würde — sich an einen Fürsten sollte wegwerfen können, der nur das Geschlecht an ihr zu bewundern gelernt hat, wenn sich diese Dame nicht schämt, vor einen Mann mit ihrem Herzen zu treten.

**Lady** (schaut ihm groß ins Gesicht). Reden Sie ganz aus!

**Ferdinand**. Sie nennen sich eine Britin. Erlauben Sie mir — ich kann es nicht glauben, daß Sie eine Britin sind. Die freigeborene Tochter des freiesten Volks unter dem Himmel — das auch zu stolz ist, fremder Tugend zu räuchern — kann sich nimmermehr an fremdes Laster verdingen. Es ist nicht möglich, daß Sie eine Britin sind, — oder das Herz dieser Britin muß um so viel kleiner sein, als größer und kühner Britanniens Adern schlagen.

**Lady**. Sind Sie zu Ende?

**Ferdinand**. Man könnte antworten, es ist weibliche Eitelkeit — Leidenschaft — Temperament — Hang zum Vergnügen. Schon öfters überlebte Tugend die Ehre. Schon manche, die mit Schande in diese Schranke trat, hat nachher die Welt durch edle Handlungen mit sich ausgesöhnt und das häßliche Handwerk durch einen schönen Gebrauch geadelt. — — Aber woher denn jetzt diese ungeheure Preßung des Landes, die vorher nie so gewesen? — Das war im Namen des Herzogtums. — Ich bin zu Ende.

**Lady** (mit Sanftmut und Hoheit). Es ist das erste Mal, Walter, daß solche Reden an mich gewagt werden, und Sie sind der einzige Mensch, dem ich darauf antworte. — Daß Sie meine Hand verwerfen, darum schätz' ich Sie. Daß Sie mein Herz lästern, vergebe ich Ihnen. Daß es Ihr

Ernst ist, glaube ich Ihnen nicht. Wer sich herausnimmt, Beleidigungen dieser Art einer Dame zu sagen, die nicht mehr als eine Nacht braucht, ihn ganz zu verderben, muß dieser Dame eine g r o ß e S e e l e zutrauen oder — von Sinnen sein. — Daß Sie den Ruin des Landes auf meine 5 Brust wälzen, vergebe Ihnen Gott der Allmächtige, der Sie und mich und den Fürsten einst gegeneinander stellt. — Aber Sie haben die Engländerin in mir aufgefodert, und auf Vorwürfe dieser Art muß mein Vaterland Antwort haben.

10

**Ferdinand** (auf seinen Degen gestützt). Ich bin begierig.

**Lady**. Hören Sie also, was ich, außer Ihnen, noch niemand vertraute, noch jemals einem Menschen vertrauen will. — Ich bin nicht die Abenteuerin, Walter, für die Sie mich halten. Ich könnte groß tun und sagen: Ich 15 bin fürstlichen Geblüts — aus des unglücklichen Thomas Norfolks Geschlechte, der für die schottische Maria ein Opfer ward. — Mein Vater, des Königs oberster Kämmerer, wurde bezichtigt, in verrätherischem Vernehmen mit Frankreich zu stehen, durch einen Spruch der Parlamente verdammt 20 und enthauptet. — Alle unsre Güter fielen der Krone zu. Wir selbst wurden des Landes verwiesen. Meine Mutter starb am Tage der Hinrichtung. Ich — ein vierzehnjähriges Mädchen — flohe nach Teutschland mit meiner Wärterin — einem Kästchen Juwelen — und diesem Familienkreuz, das meine sterbende Mutter mit ihrem letzten 25 Segen mir in den Busen steckte.

**Ferdinand** (wird nachdenkend und heftet wärmere Blicke auf die Lady).

**Lady** (fährt fort mit immer zunehmender Rührung). Krank — ohne Namen — ohne Schutz und Vermögen — eine aus- 30 ländische Waise, kam ich nach Hamburg. Ich hatte nichts



gelernt, als das hübsche Französische — ein wenig Filet und den Flügel — desto besser verstand ich, auf Gold und Silber zu speisen, unter damastenen Decken zu schlafen, mit einem Wink zehen Bediente fliegen zu machen und die Schmeiche-  
 5 leien der Großen Ihres Geschlechts aufzunehmen. — Sechs Jahre waren schon hingeweint. — Die letzte Schmucknadel flog dahin — meine Wärterin starb — und jetzt führte mein Schicksal Ihren Herzog nach Hamburg. Ich spazierte damals an den Ufern der Elbe, sah in den Strom  
 10 und sing eben an zu phantasieren, ob dieses Wasser oder mein Leiden das tiefste wäre? — Der Herzog sah mich, verfolgte mich, fand meinen Aufenthalt, — lag zu meinen Füßen und schwur, daß er mich liebe. (Sie hält in großen Bewegungen inne, dann fährt sie fort mit  
 15 weinender Stimme.) Alle Bilder meiner glücklichen Kindheit wachten jetzt wieder mit verführendem Schimmer auf — Schwarz wie das Grab graute mich eine trostlose Zukunft an — Mein Herz brannte nach einem Herzen — Ich sank an das seinige. (Von ihm wegstürzend.) Jetzt verdammen Sie  
 20 mich!

**Ferdinand** (sehr bewegt, eilt ihr nach und hält sie zurück). Lady! o Himmel! Was hör' ich? Was tat ich? — — Schrecklich enthüllt sich mein Frevel mir. Sie können mir nicht mehr vergeben.

25 **Lady**. (Kommt zurück und hat sich zu sammeln gesucht). Hören Sie weiter. Der Fürst überraschte zwar meine wehrlose Jugend — aber das Blut der Norfolk empörte sich in mir: Du, eine geborene Fürstin, Emilie, rief es, und jetzt eines Fürsten Konkubine? — Stolz und Schicksal kämpften in meiner  
 30 Brust, als der Fürst mich hierher brachte und auf einmal die schauerndste Szene vor meinen Augen stand. — Die

Wollust der Großen dieser Welt ist die nimmerfatte Hyäne, die sich mit Heißhunger Opfer sucht. — Fürchterlich hatte sie schon in diesem Lande gewüthet — hatte Braut und Bräutigam zertrennt — hatte selbst der Ehen göttliches Band zerrissen — — hier das stille Glück einer Familie 5 geschleift — dort ein junges unerfahrenes Herz der verheerenden Pest aufgeschlossen, und sterbende Schülerinnen schäumten den Namen ihres Lehrers unter Flüchen und Zuckungen aus. — Ich stellte mich zwischen das Lamm und den Tiger, nahm einen fürstlichen Eid von ihm in einer Stunde der 10 Leidenschaft, und diese abscheuliche Opferung mußte aufhören.

**Ferdinand** (rennt in der heftigsten Unruhe durch den Saal). Nichts mehr, Milady! Nicht weiter!

**Lady.** Diese traurige Periode hatte einer noch trauri- 15 gern Platz gemacht. Hof und Serail wimmelten jetzt von Italiens Auswurf. Flatterhafte Pariserinnen tändelten mit dem furchtbaren Zepter, und das Volk blutete unter ihren Launen. — Sie alle erlebten ihren Tag. Ich sah sie neben mir in den Staub sinken, denn ich war mehr 20 Kokette, als sie alle. Ich nahm dem Tyrannen den Zügel ab, der wollüstig in meiner Umarmung erschlappte — dein Vaterland, Walter, fühlte zum erstenmal eine Menschenhand und sank vertrauend an meinen Busen. (Paus, worin sie ihn schmelzend ansieht.) O daß der Mann, von dem ich allein 25 nicht verkannt sein möchte, mich jetzt zwingen muß, groß zu prahlen und meine stille Tugend am Licht der Bewunderung zu versengen! — Walter, ich habe Kerker gesprengt — habe Todesurtheile zerrissen und manche entsetzliche Ewigkeit auf Galeeren verkürzt. In unheilbare Wunden hab' ich 30 doch wenigstens stillenden Balsam gegossen — mächtige

bleiben wird. (Lady hat sich unterdes bis an das äußerste Ende des Zimmers zurückgezogen und hält das Gesicht mit beiden Händen bedeckt. Er folgt ihr dahin.) Sie wollten mir etwas sagen, Milady?

Lady (im Ausdruck des heftigsten Leidens). Nichts, Herr von  
5 Walter! Nichts, als daß Sie sich und mich und noch  
eine Dritte zu Grund richten.

Ferdinand. Noch eine Dritte?

Lady. Wir können miteinander nicht glücklich werden.  
Wir müssen doch der Voreiligkeit Ihres Vaters zum Opfer  
10 werden. Nimmermehr werd' ich das Herz eines Mannes  
haben, der mir seine Hand nur gezwungen gab.

Ferdinand. Gezwungen, Lady? Gezwungen gab? und  
also doch gab? Können Sie eine Hand ohne Herz erz-  
zwingen? Sie einem Mädchen den Mann entwenden, der  
15 die ganze Welt dieses Mädchens ist? Sie einen Mann  
von dem Mädchen reißen, das die ganze Welt dieses Mannes  
ist? Sie, Milady — vor einem Augenblick die be-  
wundernswürdige Britin? — Sie können das?

Lady. Weil ich es muß. (Mit Ernst und Stärke.) Meine  
20 Leidenschaft, Walter, weicht meiner Zärtlichkeit für Sie.  
Meine Ehre kann's nicht mehr. — Unfre Verbindung ist  
das Gespräch des ganzen Landes. Alle Augen, alle Pfeile  
des Spotts sind auf mich gespannt. Die Beschimpfung  
ist unauslöschlich, wenn ein Untertan des Fürsten mich aus-  
25 schlägt. Rechten Sie mit Ihrem Vater. Wehren Sie  
sich, so gut Sie können. — Ich laß' alle Minen sprengen.

(Sie geht schnell ab. Der Major bleibt in sprachloser Erstarrung stehn. Pause.  
Dann stürzt er fort durch die Flügelthüre.)

## Vierte Szene

Zimmer beim Musikanten

Miller, Frau Millerin, Luise treten auf.

**Miller** (hastig ins Zimmer). Ich hab's ja zuvor gesagt!

**Luise** (sprengt ihn ängstlich an). Was, Vater? was?

**Miller** (rennt wie toll auf und nieder). Meinen Staatsrock  
her — hurtig — ich muß ihm zuvorkommen — und ein  
weißes Manschettenhemd! — Das hab' ich mir gleich ein-  
gebildet!

**Luise**. Um Gottes willen! Was?

**Millerin**. Was gibt's denn? Was ist's denn? 10

**Miller** (wirft seine Perücke ins Zimmer). Nur gleich zum Fri-  
seur das! — Was es gibt? (Vor den Spiegel gesprungen.) Und  
mein Bart ist auch wieder fingerslang. — Was es gibt? —  
Was wird's geben, du Rabenaas? — Der Teufel ist los,  
und dich soll das Wetter schlagen! 15

**Frau**. Da sehe man! Über mich muß gleich alles  
kommen.

**Miller**. Über dich? Ja, blaues Donnermaul! und  
über wen anders? Heute früh mit deinem diabolischen  
Junfer! — Hab' ich's nicht im Moment gesagt? — Der 20  
Wurm hat geplaudert.

**Frau**. Ah was! Wie kannst du das wissen?

**Miller**. Wie kann ich das wissen? — Da! — unter  
der Haustür spuckt ein Kerl des Ministers und fragt nach  
dem Geiger. 25

**Luise**. Ich bin des Todes.

**Miller**. Du aber auch mit deinen Vergifmeinnichts-  
augen! (Racht voll Bosheit.) Das hat seine Richtigkeit, wenn

bleiben wird. (Lady hat sich unterdes bis an das äußerste Ende des Zimmers zurückgezogen und hält das Gesicht mit beiden Händen bedeckt. Er folgt ihr dahin.) Sie wollten mir etwas sagen, Milady?

Lady (im Ausbruch des heftigsten Leidens). Nichts, Herr von  
5 Walter! Nichts, als daß Sie sich und mich und noch  
eine Dritte zu Grund richten.

Ferdinand. Noch eine Dritte?

Lady. Wir können miteinander nicht glücklich werden.  
Wir müssen doch der Voreiligkeit Ihres Vaters zum Opfer  
10 werden. Nimmermehr werd' ich das Herz eines Mannes  
haben, der mir seine Hand nur gezwungen gab.

Ferdinand. Gezwungen, Lady? Gezwungen gab? und  
also doch gab? Können Sie eine Hand ohne Herz er-  
zwingen? Sie einem Mädchen den Mann entwenden, der  
15 die ganze Welt dieses Mädchens ist? Sie einen Mann  
von dem Mädchen reißen, das die ganze Welt dieses Mannes  
ist? Sie, Milady — vor einem Augenblick die bewun-  
dernswürdige Britin? — Sie können das?

Lady. Weil ich es muß. (Mit Ernst und Stärke.) Meine  
20 Leidenschaft, Walter, weicht meiner Zärtlichkeit für Sie.  
Meine Ehre kann's nicht mehr. — Unfre Verbindung ist  
das Gespräch des ganzen Landes. Alle Augen, alle Pfeile  
des Spotts sind auf mich gespannt. Die Beschimpfung  
ist unauslöschlich, wenn ein Untertan des Fürsten mich aus-  
25 schlägt. Rechten Sie mit Ihrem Vater. Wehren Sie  
sich, so gut Sie können. — Ich laß' alle Minen sprengen.  
(Sie geht schnell ab. Der Major bleibt in sprachloser Erstarrung stehn. Pause.  
Dann stürzt er fort durch die Flügelthüre.)

## Vierte Szene

Zimmer beim Musikanten

Miller, Frau Millerin, Luise treten auf.

**Miller** (hastig ins Zimmer). Ich hab's ja zuvor gesagt!

**Luise** (sprengt ihn ängstlich an). Was, Vater? was?

**Miller** (rennt wie toll auf und nieder). Meinen Staatsrod  
her — hurtig — ich muß ihm zuvorkommen — und ein  
weißes Manschettenhemd! — Das hab' ich mir gleich ein-  
gebildet!

**Luise**. Um Gottes willen! Was?

**Millerin**. Was gibt's denn? Was ist's denn? 10

**Miller** (wirft seine Perücke ins Zimmer). Nur gleich zum Fri-  
seur das! — Was es gibt? (Vor den Spiegel gesprungen.) Und  
mein Bart ist auch wieder fingerslang. — Was es gibt? —  
Was wird's geben, du Rabenaas? — Der Teufel ist los,  
und dich soll das Wetter schlagen! 15

**Frau**. Da sehe man! Über mich muß gleich alles  
kommen.

**Miller**. Über dich? Ja, blaues Donnermaul! und  
über wen anders? Heute früh mit deinem diabolischen  
Junfer! — Hab' ich's nicht im Moment gesagt? — Der 20  
Wurm hat geplaudert.

**Frau**. Ah was! Wie kannst du das wissen?

**Miller**. Wie kann ich das wissen? — Da! — unter  
der Haustür spukt ein Kerl des Ministers und fragt nach  
dem Geiger. 25

**Luise**. Ich bin des Todes.

**Miller**. Du aber auch mit deinen Vergifmeinnichts-  
augen! (Racht voll Bosheit.) Das hat seine Richtigkeit, wem.

der Teufel ein Ei in die Wirtschaft gelegt hat, dem wird eine hübsche Tochter geboren. — Jetzt hab' ich's blank!

**Frau.** Woher weißt du denn, daß es der Luise gilt? Du kannst dem Herzog rekommandiert worden sein. Er  
5 kann dich ins Orchester verlangen.

**Miller** (springt nach seinem Rohr). Daß dich der Schwefel-  
regen von Sodom! — Orchester! — Ja, wo du, Kupp-  
lerin, den Diskant wirst heulen und mein blauer Hinterer  
den Konterbaß vorstellen. (Wirst dich in seinen Stuhl.) Gott im  
10 Himmel!

**Luise** (setzt sich totenbleich nieder). Mutter! Vater! Warum wird mir auf einmal so bange?

**Miller** (springt wieder vom Stuhl auf). Aber soll mir der  
Dintenflecker einmal in den Schuß laufen! — Soll er mir  
15 laufen! — Es sei in dieser oder in jener Welt — wenn  
ich ihm nicht Leib und Seele breiweich zusammenbresche, alle  
zehn Gebote und alle sieben Bitten im Vaterunser, und alle  
Bücher Moses und der Propheten aufs Leder schreibe, daß  
man die blaue Flecken bei der Auferstehung der Toten noch  
20 sehen soll —

**Frau.** Ja, fluch' du und poltre du! Das wird jetzt  
den Teufel bannen. Hilf, heiliger Herregott! Wohinaus  
nun? Wie werden wir Rat schaffen? Was nun anfangen?  
Vater Miller, so rede doch! (Sie läuft heulend durchs Zimmer.)

25 **Miller.** Auf der Stell' zum Minister will ich. Ich zu-  
erst will mein Maul aufthun — ich selbst will es angeben.  
Du hast es vor mir gewußt. Du hättest mir einen Wink  
geben können. Das Mädel hätt' sich noch weisen lassen.  
Es wäre noch Zeit gewesen — aber nein! — Da hat sich  
30 was makeln lassen; da hat sich was fischen lassen. Da hast  
du noch Holz obendrein zugetragen! — Jetzt sorg' auch für

deinen Puppelpelz. Friß aus, was du einbrocdest! Ich nehme meine Tochter in Arm, und marsch mit ihr über die Grenze.

### Fünfte Szene

Ferdinand von Walter stürzt erschrocken und außer Atem ins Zimmer. Die  
Vorigen.

5

Ferdinand. War mein Vater da?

Luiſe (fährt mit Schrecken auf). Sein Vater!  
Allmächtiger Gott!

Frau (schlägt die Hände zusammen). Der Prä-  
sident! Es ist aus mit uns!

Alle zugleich.

10

Miller (lacht voll Bosheit). Gottlob! Gott-  
lob! Da haben wir ja die Bescherung!

Ferdinand (eilt auf Luise zu und drückt sie stark in die Arme).  
Mein bist du, und wärſen Höl' und Himmel ſich zwi-  
schen uns!

15

Luiſe. Mein Tod iſt gewiß. — Rede weiter — du  
ſprachſt einen ſchrecklichen Namen aus — dein Vater?

Ferdinand. Nichts. Nichts. Es iſt überſtanden. Ich  
hab' dich ja wieder. Du haſt mich ja wieder. O, laß  
mich Atem ſchöpfen an dieſer Bruſt! Es war eine ſchreck-  
liche Stunde.

20

Luiſe. Welche? Du töteſt mich!

Ferdinand (tritt zurück und ſchaut ſie bedeutend an). Eine Stunde,  
Luiſe, wo zwiſchen mein Herz und dich eine fremde  
Geſtalt ſich warf — wo meine Liebe vor meinem Ge-  
wiſſen erblaßte — wo meine Luiſe aufhörte, ihrem Ferdi-  
nand alles zu ſein — —

25

Luiſe (ſinkt mit verſülltem Geſicht auf den Eſſel nieder).



**Ferdinand** (geht schnell auf sie zu, bleibt sprachlos mit starrem Blick vor ihr stehen, dann verläßt er sie plötzlich, in großer Bewegung). Nein! Nimmermehr! Unmöglich, Lady! Zu viel verlangt! Ich kann dir diese Unschuld nicht opfern. — Nein, beim un-  
 5 endlichen Gott! ich kann meinen Eid nicht verletzen, der mich laut wie des Himmels Donner aus diesem brechen-  
 den Auge mahnt. — Lady, blick' h i e h e r, — h i e h e r, du Rabenvater! — Ich soll diesen Engel würgen? Die Hölle soll ich in diesen himmlischen Busen schütten? (Mit  
 10 Entschluß auf sie zuellend.) Ich will sie führen vor des Weltrich-  
 ters Thron, und ob meine Liebe Verbrechen ist, soll der Ewige sagen. (Er faßt sie bei der Hand und hebt sie vom Sessel.) Fasse Mut, meine Feuerste! — Du hast gewonnen. Als Sieger komm' ich aus dem gefährlichsten Kampf zurück.

15 **Luise.** Nein! Nein! Verhehle mir nichts! Sprich es aus, das entsetzliche Urteil. Deinen V a t e r nanntest du? Du nanntest die L a d y? — Schauer des Todes ergreifen mich — man sagt, sie wird heiraten.

**Ferdinand** (stürzt betäubt zu Luises Füßen nieder). M i c h, Un-  
 20 glückselige!

**Luise** (nach einer Pause, mit stillem, bebendem Ton und schrecklicher Ruhe). Nun — was erschred' ich denn? — Der alte Mann dort hat mir's ja oft gesagt — ich hab' es ihm nie glauben wollen. (Pause, dann wirft sie sich Willern laut weinend in den Arm.)  
 25 Vater, hier ist deine Tochter wieder — Verzeihung, Vater! — Dein Kind kann ja nicht dafür, daß dieser Traum so schön war und — — so fürchterlich jetzt das Erwachen — —

**Willer.** Luise! Luise! — O Gott, sie ist von sich. — Meine Tochter, mein armes Kind — Fluch über den Ver-  
 30 führer! — Fluch über das Weib, das ihm kuppelte!

**Frau** (wirft sich jammernd auf Luise). Verdien' ich diesen Fluch,

meine Tochter? Vergeb's Ihnen Gott, Baron! — Was hat dieses Lamm getan, daß Sie es würgen?

**Ferdinand** (springt an ihr auf, voll Entschlossenheit). Aber ich will seine Rabalen durchbohren — durchreißen will ich alle diese eiserne Ketten des Vorurteils — frei wie ein Mann 5 will ich wählen, daß diese Insektenseelen am Riesenwurf meiner Liebe hinaufschwindeln. (Er will fort.)

**Luiſe** (zittert vom Sessel auf, folgt ihm). Bleib! Bleib! Wohin willst du? — Vater — Mutter — in dieser bange Stunde verläßt er uns! 10

**Frau** (eilt ihm nach, hängt sich an ihn). Der Präsident wird hieher kommen — er wird unser Kind mißhandeln — er wird u n s mißhandeln — Herr von Walter, und Sie verlassen uns?

**Miller** (lacht wüthenb.). Verläßt uns! Freilich! Warum 15 nicht? — S i e gab ihm ja alles hin! (Mit der einen Hand den Major, mit der andern Luise fassend.) Geduld, Herr! der Weg aus meinem Hause geht nur über d i e s e da. — Erwarte erst deinen Vater, wenn du kein Bube bist. — Erzähl' es ihm, wie du dich in ihr Herz stahlst, Betrüger, oder, bei 20 Gott! (Ihm seine Tochter zuschleudernb, wild und heftig.) du sollst mir zuvor diesen wimmernden Wurm zertreten, den Liebe zu dir s o zu schanden richtete!

**Ferdinand** (kommt zurück und geht auf und ab in tiefen Gedanken). Zwar die Gewalt des Präsidenten ist groß — V a t e r = 25 r e c h t ist ein weites Wort — der Frevel selbst kann sich in seinen Falten verstecken — er kann es weit damit treiben — weit! — Doch außs äußerste treibt's nur die L i e b e -- Hier, Luise! Deine Hand in die meinige! (Er faßt diese heftig.) So wahr mich Gott im letzten Hauch nicht verlassen 30 soll! — Der Augenblick, der diese zwo Hände trennt, zer-

reißt auch den Faden zwischen mir und der Schöpfung.

**Luise.** Mir wird bange! Blick' weg! Deine Lippen beben. Dein Auge rollt fürchterlich —

- 5 **Ferdinand.** Nein, Luise. Bittre nicht! Es ist nicht Wahnsinn, was aus mir redet. Es ist das köstliche Geschenk des Himmels, Entschluß in dem geltenden Augenblick, wo die gepreßte Brust nur durch etwas Unerhörtes sich Luft macht. — Ich liebe dich, Luise — du sollst  
10 mir bleiben, Luise. — Jetzt zu meinem Vater! (Er eilt schnell fort und rennt — gegen den Präsidenten.)

### Sechste Szene

Der Präsident mit einem Gefolge von Bedienten. Vorige.

**Präsident** (im Hineintreten). Da ist er schon.

**Alle** (erschrocken).

- 15 **Ferdinand** (weicht einige Schritte zurück). Im Hause der Unschuld.

**Präsident.** Wo der Sohn Gehorsam gegen den Vater lernt?

**Ferdinand.** Lassen Sie uns das — —

- 20 **Präsident** (unterbricht ihn, zu Willern). Er ist der Vater?

**Willer.** Stadtmusikant Willer.

**Präsident** (zur Frau). Sie die Mutter?

**Frau.** Ach ja! die Mutter.

- Ferdinand** (zu Willern). Vater, bring Er die Tochter weg  
25 — sie droht eine Ohnmacht.

**Präsident.** Überflüssige Sorgfalt! Ich will sie anstreichen. (Zu Luise.) Wie lang kennt Sie den Sohn des Präsidenten?

**Luiſe.** Dieſem habe ich nie nachgefragt. Ferdinand von Walter beſucht mich ſeit dem November.

**Ferdinand.** Betet ſie an.

**Präſident.** Erhielt Sie Verſicherungen?

**Ferdinand.** Vor wenig Augenblicken die feierlichſte 5  
im Angeſicht Gottes.

**Präſident** (zornig zu ſeinem Sohn). Zur Reichte d e i n e r  
Torheit wird man dir ſchon das Zeichen geben. (Zu Luiſen.)  
Ich warte auf Antwort.

**Luiſe.** Er ſchwur mir Liebe.

10

**Ferdinand.** Und wird ſie halten.

**Präſident.** Muß ich befehlen, daß du ſchweigſt? —  
Nahm Sie den Schwur an?

**Luiſe** (gütlich). Ich erwiderte ihn.

**Ferdinand** (mit feſter Stimme). Der Bund iſt geſchloſſen. 15

**Präſident.** Ich werde das Echo hinauswerfen laſſen.  
(Wothoſt zu Luiſen.) Aber er bezahlte Sie doch jederzeit bar?

**Luiſe** (aufmerkſam). Dieſe Frage verſtehe ich nicht ganz.

**Präſident** (mit beißendem Lachen). Nicht? Nun! ich meine  
nur — jedes Handwerk hat, wie man ſagt, ſeinen golde- 20  
nen Boden — auch S i e, hoff' ich, wird Ihre Gunſt nicht  
verſchenkt haben — oder war's Ihr vielleicht mit dem  
bloßen V e r ſ c h l u ß gedient? Wie?

**Ferdinand** (fährt wie raſend auf). Hölle! Was war das?

**Luiſe** (zum Major mit Würde und Unwillen). Herr von Walter, 25  
jetzt ſind Sie frei.

**Ferdinand.** Vater! E h r f u r c h t beſiehlt die Lu-  
gend auch im Bettlerkleid.

**Präſident** (laßt lauter). Eine luſtige Zumutung! Der  
Vater ſoll die H u r e des Sohns reſpektieren. 30

**Luiſe** (ſtürzt nieder). O Himmel und Erbe!

**Ferdinand** (mit Eulsen zu gleicher Zeit, indem er den Degen nach dem Präsidenten stößt, den er aber schnell wieder sinken läßt). Vater! Sie hatten einmal ein Leben an mich zu fordern — Es ist bezahlt. (Den Degen einsteckend.) Der Schuldbrief der kindlichen  
 5 Pflicht liegt zerrissen da —

**Miller** (der bis jetzt furchtsam auf der Seite gestanden, tritt hervor in Bewegung, wechseltweils' für Wut mit den Zähnen knirschend und für Angst damit klappernd). Euer Erzellenz — Das Kind ist des Vaters Arbeit — Halten zu Gnaden — Wer das Kind eine Mähre  
 10 schilt, schlägt den Vater ans Ohr, und Ohrfeig um Ohrfeig — Das ist so Tag' bei uns — Halten zu Gnaden.

**Frau.** Hilf, Herr und Heiland! — Jetzt bricht auch der Alte los — über unserm Kopf wird das Wetter zusammen-  
 schlagen.

15 **Präsident** (der es nur halb gehört hat). Regt sich der Kuppler auch? — Wir sprechen uns gleich, Kuppler.

**Miller.** Halten zu Gnaden. Ich heiße Miller, wenn Sie ein Adagio hören wollen — mit Buhlschaften dien' ich nicht. So lang der Hof da noch Vorrat hat, kommt die  
 20 Lieferung nicht an uns Bürgersleut'. Halten zu Gnaden.

**Frau.** Um des Himmels willen, Mann! Du bringst Weib und Kind um.

**Ferdinand.** Sie spielen hier eine Rolle, mein Vater, wobei Sie sich wenigstens die Zeugen hätten ersparen  
 25 können.

**Miller** (kommt ihm näher, herzhafter). Deutsch und verständlich. Halten zu Gnaden. Euer Erzellenz schalten und walten im Land. Das ist meine Stube. Mein devotestes Kompliment, wenn ich dermaleins ein Promemoria  
 30 bringe, aber den ungehobelten Gast werf' ich zur Thür hinaus — Halten zu Gnaden.

**Präsident** (vor But bläß). Was? — Was ist das? (Tritt ihm näher.)

**Miller** (steht sich sachte zurück). Das war nur so meine Meinung, Herr — Halten zu Gnaden.

**Präsident** (in Flammen). Ha, Spitzbube! Ins Zucht-  
haus spricht dich deine vermessene Meinung — Fort! 5  
Man soll Gerichtsdienner holen. (Einige vom Gefolg gehen ab; der  
Präsident rennt voll Wut durch das Zimmer.) Vater ins Zucht-  
haus! — an den Pranger Mutter und Meke von Tochter!  
— Die Gerechtigkeit soll meiner Wut ihre Arme borgen! 10  
Für diesen Schimpf muß ich schreckliche Genußtuung haben.  
— Ein solches Gefindel sollte meine Pläne zerschlagen  
und ungestraft Vater und Sohn aneinander heßen? — Ha,  
Verfluchte! Ich will meinen Haß an eurem Untergang  
sättigen, die ganze Brut, Vater, Mutter und Tochter, will 15  
ich meiner brennenden Rache opfern.

**Ferdinand** (tritt gelassen und standhaft unter sie hin). O nicht  
doch! Seid außer Furcht! Ich bin zugegen. (Zum Präsi-  
denten mit Unterwürfigkeit.) Keine Übereilung, mein Vater!  
Wenn Sie sich selbst lieben, keine Gewalttätigkeit! — Es 20  
gibt eine Gegend in meinem Herzen, worin das Wort  
Vater noch nie gehört worden ist — dringen Sie nicht  
bis in diese.

**Präsident**. Nichtswürdiger! Schweig! Reize meinen  
Grimm nicht noch mehr! 25

**Miller** (kommt aus einer dumpfen Betäubung zu sich selbst). Schau  
du nach deinem Kinde, Frau. Ich laufe zum Herzog.  
Der Leibschneider — das hat mir Gott eingeblasen — der  
Leibschneider lernt die Flöte bei mir. Es kann mir nicht  
fehlen beim Herzog. (Er will gehen.) 30

**Präsident**. Beim Herzog, sagst du? — Hast du ver-

gessen, daß ich die Schwelle bin, worüber du springen oder den Hals brechen mußt? — Beim Herzog, du Dummkopf? — Versuch' es, wenn du, lebendig tot, eine Turmhöhe tief, unter dem Boden im Kerker liegst, wo die Nacht mit der  
 5 Hölle liebäugelt und Schall und Licht wieder umkehren. Raff'le dann mit deinen Ketten und wimmre: Mir ist zu viel geschehen!

### Siebente Szene

**Gerichtsdiener.** Die Vorigen.

**Ferdinand** (eilt auf Luise zu, die ihm halbtot in den Arm fällt).  
 10 Luise! Hilfe! Rettung! Der Schrecken überwältigte sie.

**Miller** (ergreift sein spanisches Rohr, setzt den Hut auf und macht sich zum Angriff gefaßt).

**Frau** (wirft sich auf die Knie vor den Präsidenten).

15 **Präsident** (zu den Gerichtsdienern, seinen Orden entblößend). Legt Hand an, im Namen des Herzogs! — Weg von der Netze, Junge! — Ohnmächtig, oder nicht — Wenn sie nur erst das eiserne Halsband um hat, wird man sie schon mit Steinwürfen aufwecken.

20 **Frau.** Erbarmung, Ihre Erzellenz! Erbarmung! Erbarmung!

**Miller** (reißt seine Frau in die Höhe). Knie vor Gott, alte Heulhure, und nicht vor — Schelmen, weil ich ja doch schon ins Zuchthaus muß!

25 **Präsident** (beißt die Lippen). Du kannst dich verrechnen, Bube. Es stehen noch Galgen leer. (Zu den Gerichtsdienern.) Muß ich es noch einmal sagen?

**Gerichtsdiener** (bringe auf Luise ein).

2. Akt. 7. Szene



Miller. Knie vor Gott und nicht vor — Schelmen. — 2. Akt.  
7. Szene.



geessen, daß ich die Schwelle bin, worüber du springen oder den Hals brechen mußt? — Beim Herzog, du Dummkopf? — Versuch' es, wenn du, lebendig tot, eine Turmhöhe tief, unter dem Boden im Kerker liegst, wo die Nacht mit der  
 5 Hölle liebäugelt und Schall und Licht wieder umkehren. Raff'le dann mit deinen Ketten und wimmre: Mir ist zu viel geschehen!

### Siebente Szene

**Gerichtsdienere.** Die Vorigen.

**Ferdinand** (eilt auf Luisen zu, die ihm halbtot in den Arm fällt).  
 10 **Luiſe!** Hilfe! Rettung! Der Schrecken überwältigte sie.

**Miller** (ergreift sein spanisches Rohr, setzt den Hut auf und macht sich zum Angriff gefaßt).

**Frau** (wirft sich auf die Knie vor den Präsidenten).

15 **Präsident** (zu den Gerichtsdienern, seinen Orden entlöthend). Legt Hand an, im Namen des Herzogs! — Weg von der Meße, Junge! — Ohnmächtig, oder nicht — Wenn sie nur erst das eiserne Halsband um hat, wird man sie schon mit Steinwürfen aufwecken.

20 **Frau.** Erbarmung, Ihre Excellenz! Erbarmung! Erbarmung!

**Miller** (reißt seine Frau in die Höhe). Knie vor Gott, alte Heulhure, und nicht vor — Schelmen, weil ich ja doch schon ins Zuchthaus muß!

25 **Präsident** (beißt die Lippen). Du kannst dich verrechnen, Dube. Es stehen noch Galgen leer. (Zu den Gerichtsdienern.) Muß ich es noch einmal sagen?

**Gerichtsdienere** (bringe: auf Luisen ein).



Miller. Knie vor Gott und nicht vor — Schelmen. — 2. Akt.  
7. Szene.



10

**Ferdinand** (springt an ihr auf und stellt sich vor sie, grimmig).  
 Wer will was? (Er zieht den Degen samt der Scheide und wehrt sich  
 mit dem Gefäß.) Wag' es, sie anzurühren, wer nicht auch  
 die Hirnschale an die Gerichte vermietet hat. (Zum Präsi-  
 denten.) Schonen Sie Ihrer selbst! Treiben Sie mich nicht 5  
 weiter, mein Vater!

**Präsident** (drohend zu den Gerichtsdienern). Wenn euch euer  
 Brot lieb ist, Memmen —

**Gerichtsdiener** (greifen Füßen wieder an).

**Ferdinand**. Tod und alle Teufel! Ich sage: Zurück! 10  
 — Noch einmal! Haben Sie Erbarmen mit sich selbst!  
 Treiben Sie mich nicht aufs äußerste, Vater!

**Präsident** (aufgebracht zu den Gerichtsdienern). Ist das euer  
 Dienstteifer, Schurken?

**Gerichtsdiener** (greifen hitziger an).

15

**Ferdinand**. Wenn es denn sein muß (indem er den Degen  
 zieht und einige von denselben verwundet), so verzeihe mir, Gerech-  
 tigkeit!

**Präsident** (voll Zorn). Ich will doch sehen, ob auch ich  
 diesen Degen fühle. (Er faßt Füßen selbst, zerrt sie in die Höhe und 20  
 übergibt sie einem Gerichtsknecht.)

**Ferdinand** (lacht erbittert). Vater, Vater, Sie machen hier  
 ein beißendes Pasquill auf die Gottheit, die sich so übel  
 auf ihre Leute verstund und aus vollkommenen  
 Senkersknechten schlechte Minister machte. 25

**Präsident** (zu den übrigen). Fort mit ihr!

**Ferdinand**. Vater, sie soll an den Pranger stehen, aber  
 mit dem Major, des Präsidenten Sohn. — Bestehen Sie  
 noch darauf?

**Präsident**. Desto possierlicher wird das Spektakel. — 30  
 Fort!

**Ferdinand.** Vater! ich werfe meinen Offiziersdegen auf das Mädchen. — Bestehen Sie noch darauf?

**Präsident.** Das Portepée ist an d e i n e r Seite des Brangerstehens gewohnt worden. — Fort! Fort! Ihr  
5 wißt meinen Willen.

**Ferdinand** (drückt einen Gerichtsdiener weg, saßt Eulsen mit einem Arm, mit dem andern zückt er den Degen auf sie). Vater! Eh' Sie meine Gemahlin beschimpfen, durchstoß' ich sie. — Bestehen Sie noch darauf?

10 **Präsident.** Tu' es, wenn deine Klinge auch spitzig ist.

**Ferdinand** (läßt Eulsen fahren und blickt fürchterlich zum Himmel). Du, Allmächtiger, bist Zeuge! Kein m e n s c h l i c h e s Mittel ließ ich unversucht — ich muß zu einem t e u f l i =  
s c h e n schreiten. — Ihr führt sie zum Branger fort, unter=  
15 dessen (dem Präsidenten ins Ohr rufend) erzähl' ich der Residenz eine Geschichte, w i e m a n P r ä s i d e n t w i r d. (Ab.)

**Präsident** (wie vom Blitz gerührt). Was ist das? — Fer=  
dinand! — Laßt sie lebig! (Er eilt dem Major nach.)

## Dritter Akt

### Erste Szene

Saal beim Präsidenten

Der Präsident und Sekretär Wurm kommen.

**Präsident.** Der Streich war verwünscht.

**Wurm.** Wie ich befürchtete, gnädiger Herr. Zwang er bittert die Schwärmer immer, aber bekehrt sie nie.

**Präsident.** Ich hatte mein bestes Vertrauen in diesen Anschlag gesetzt. Ich urteilte so: Wenn das Mädchen beschimpft wird, muß er, als Offizier, zurücktreten.

**Wurm.** Ganz vortrefflich. Aber zum Beschimpfen hätte es auch kommen sollen.

**Präsident.** Und doch — wenn ich es jetzt mit kaltem Blut überdenke — ich hätte mich nicht sollen eintreiben lassen. Es war eine Drohung, woraus er wohl nimmermehr Ernst gemacht hätte.

**Wurm.** Das denken Sie ja nicht. Der gereizten Leidenschaft ist keine Torheit zu bunt. Sie sagen mir, der Herr Major habe immer den Kopf zu Ihrer Regierung geschüttelt. Ich glaub's. Die Grundsätze, die er aus Akademien hieherbrachte, wollten mir gleich nicht recht einleuchten. Was sollten auch die phantastischen Träumereien von Seelengröße und persönlichem Adel an einem Hof, wo die größte Weisheit diejenige ist, im rechten Tempo, auf eine geschickte Art, groß und klein zu sein. Er ist zu jung und zu

feurig, um Geschmach am langsamen, krummen Gang der Kabale zu finden, und nichts wird seine Ambition in Bewegung setzen, als was groß ist und abenteuerlich.

**Präsident** (verdrüsslich). Aber was wird diese wohlweise  
5 Anmerkung an unserm Handel verbessern?

**Wurm.** Sie wird Euer Erzellenz auf die Wunde hinweisen, und auch vielleicht auf den Verband. Einen solchen Charakter — erlauben Sie — hätte man entweder nie zum  
10 **Vertrauten**, oder niemals zum **Feind** machen sollen. Er verabscheut das Mittel, wodurch Sie gestiegen sind. Vielleicht war es bis jetzt nur der **Sohn**, der die Zunge des **Verräters** band. Geben Sie ihm Gelegenheit, jenen rechtmäßig abzuschütteln; machen Sie ihn durch wiederholte Stürme auf seine Leidenschaft glauben, daß  
15 Sie der zärtliche **Vater** nicht sind, so dringen die Pflichten des Patrioten bei ihm vor. Ja, schon allein die seltsame Phantasie, der Gerechtigkeit ein so merkwürdiges Opfer zu bringen, könnte Reiz genug für ihn haben, selbst seinen Vater zu stürzen.

20 **Präsident.** Wurm — Wurm — Er führt mich da vor einen entsetzlichen Abgrund.

**Wurm.** Ich will Sie zurückführen, gnädiger Herr. Darf ich freimütig reden?

**Präsident** (indem er sich niedersetzt). Wie ein Verdamnter  
25 zum Mitverdamnten.

**Wurm.** Also verzeihen Sie — Sie haben, dünkt mich, der biegsamen Hofkunst den ganzen **Präsidenten** zu danken, warum vertrauten Sie ihr nicht auch den **Vater** an? Ich besinne mich, mit welcher Offenheit  
30 Sie Ihren Vorgänger damals zu einer Partie Piquet be- redeten und bei ihm die halbe Nacht mit freundschaftlichem

Burgunder hinwegschwemmt, und das war doch die nämliche Nacht, wo die große Mine losgehen und den guten Mann in die Luft blasen sollte. — Warum zeigten Sie Ihrem Sohne den Feind? Nimmermehr hätte dieser erfahren sollen, daß ich um seine Liebesangelegenheit wisse. 5 Sie hätten den Roman von seiten des Mädchens unterhöhlt und das Herz Ihres Sohnes behalten. Sie hätten den klugen General gespielt, der den Feind nicht am Kern seiner Truppen faßt, sondern Spaltungen unter den Gliedern stiftet. 10

**Präsident.** Wie war das zu machen?

**Wurm.** Auf die einfachste Art — und die Karten sind noch nicht ganz vergeben. Unterdrücken Sie eine Zeitlang, daß Sie Vater sind. Messen Sie sich mit einer Leidenschaft nicht, die jeder Widerstand nur mächtiger machte. 15 — Überlassen Sie es m i r, an ihrem eigenen Feuer den Wurm auszubrüten, der sie zerfriszt.

**Präsident.** Ich bin begierig.

**Wurm.** Ich müßte mich schlecht auf den Barometer der Seele verstehen, oder der Herr Major ist in der Eifersucht 20 schrecklich, wie in der Liebe. Machen Sie ihm das Mädchen verdächtig — — wahrscheinlich oder nicht. Ein G r a n Hefe reicht hin, die ganze Masse in eine zerstörende Gärung zu jagen.

**Präsident.** Aber woher diesen Gran nehmen? 25

**Wurm.** Da sind wir auf dem Punkt. — Vor allen Dingen, gnädiger Herr, erklären Sie sich mir, wie viel Sie bei der fernern Weigerung des Majors auf dem Spiel haben — in welchem Grade es Ihnen wichtig ist, den Roman mit dem Bürgermädchen zu endigen und die Verbindung 30 mit Lady Milford zu stand zu bringen?



**Präsident.** Kann Er noch fragen, Wurm? — Mein ganzer Einfluß ist in Gefahr, wenn die Partie mit der Lady zurückgeht, und wenn ich den Major zwingen, mein Hals.

**Wurm** (munter). Jetzt haben Sie die Gnade und hören.

5 — Den Herrn Major umspinnen wir mit List. Gegen das Mädchen nehmen wir Ihre ganze Gewalt zu Hilfe. Wir diktieren ihr ein Billetdoux an eine dritte Person in die Feder und spielen das mit guter Art dem Major in die  
10 Hände.

**Präsident.** Toller Einfall! Als ob sie sich so geschwind hin bequemen würde, ihr eigenes Todesurteil zu schreiben?

**Wurm.** Sie muß, wenn Sie mir freie Hand lassen wollen. Ich kenne das gute Herz auf und nieder. Sie  
15 hat nicht mehr als zwei tödtliche Seiten, durch welche wir ihr Gewissen bestürmen können — ihren Vater und den Major. Der letztere bleibt ganz und gar aus dem Spiel; desto freier können wir mit dem Musikanten umspringen.

**Präsident.** Als zum Exempel?

20 **Wurm.** Nach dem, was Euer Erzellenz mir von dem Auftritt in seinem Hause gesagt haben, wird nichts leichter sein, als den Vater mit einem Halsprozeß zu bedrohen. Die Person des Günstlings und Siegelbewahrers ist gewissermaßen der Schatten der Majestät — Beleidigungen  
25 gegen jenen sind Verletzungen dieser. — Wenigstens will ich den armen Schächer mit diesem zusammengeflachten Kobold durch ein Nadelöhr jagen.

**Präsident.** Doch — ernsthaft dürfte der Handel nicht werden.

30 **Wurm.** Ganz und gar nicht — nur in so weit, als es nötig ist, die Familie in die Klemme zu treiben. — Wir

setzen also in aller Stille den Musikus fest — die Not um so dringender zu machen, könnte man auch die Mutter mitnehmen — sprechen von peinlicher Anklage, von Schaffot, von ewiger Festung und machen den Brief der Tochter zur einzigen Bedingnis seiner Befreiung. 5

**Präsident.** Gut! Gut! Ich verstehe.

**Wurm.** Sie liebt ihren Vater — bis zur Leidenschaft, möcht' ich sagen. Die Gefahr seines Lebens — seiner Freiheit zum mindesten — die Vorwürfe ihres Gewissens, den Anlaß dazu gegeben zu haben — die Unmöglichkeit, den Major zu besitzen — endlich die Betäubung ihres Kopfs, die ich auf mich nehme — es kann nicht fehlen — sie muß in die Falle gehn. 10

**Präsident.** Aber mein Sohn? Wird der nicht auf der Stelle Wind davon haben? Wird er nicht wütender werden? 15

**Wurm.** Das lassen Sie meine Sorge sein, gnädiger Herr. — Vater und Mutter werden nicht eher freigelassen, bis die ganze Familie einen körperlichen Eid darauf abgelegt, den ganzen Vorgang geheim zu halten und den Betrug zu bestätigen. 20

**Präsident.** Einen Eid? Was wird ein Eid fruchten, Dummkopf?

**Wurm.** Nichts bei uns, gnädiger Herr. Bei dieser Menschenart alles. — Und sehen Sie nun, wie schön wir beide auf diese Manier zum Ziel kommen werden. — Das Mädchen verliert die Liebe des Majors und den Ruf ihrer Tugend. Vater und Mutter ziehen gelindere Saiten auf, und durch und durch weich gemacht von Schicksalen dieser Art, erkennen sie's noch zuletzt für Erbarmung, wenn ich der Tochter durch meine Hand ihre Reputation wiedergebe. 30

**Präsident** (lacht unter Kopfschütteln). Ja, ich gebe mich dir überwinden, Schurke. Das Geweb' ist satanisch fein. Der Schüler übertrifft seinen Meister. — — Nun ist die Frage, an w e n das Villet muß gerichtet werden? Mit  
5 w e m wir sie in Verdacht bringen müssen?

**Wurm.** Notwendig mit jemand, der durch den Entschluß Ihres Sohnes alles gewinnen oder alles verlieren muß.

**Präsident** (nach einigem Nachdenken). Ich weiß nur den Hof-  
10 marschall.

**Wurm** (gußt die Äpfeln). M e i n Geschmack wär' er nun freilich nicht, wenn ich Luise Millerin hieße.

**Präsident.** Und warum nicht? Wunderlich! Eine blendende Garderobe — eine Atmosphäre von Eau de mille  
15 fleurs und Bisam — auf jedes alberne Wort eine Handvoll Dufaten — und alles das sollte die Delikatesse einer bürgerlichen Dirne nicht endlich bestechen können? O, guter Freund! so skrupulös ist die Eifersucht nicht. Ich schicke zum Marschall. (Klingelt.)

20 **Wurm.** Unterdessen, daß Euer Erzellenz dieses und die Gefangennehmung des Geigers besorgen, werd' ich hingehen und den bewußten Liebesbrief aufsetzen.

**Präsident** (zum Schreibpult gehend). Den Er mir zum Durchlesen heraufbringt, sobald er zu stand sein wird. (Wurm  
25 geht ab. Der Präsident setzt sich zu schreiben; ein Kammerdiener kommt; er steht auf und gibt ihm ein Papier.) Dieser Verhaftsbefehl muß ohne Aufschub in die Gerichte — ein andrer von euch wird den Hofmarschall zu mir bitten.

**Kammerdiener.** Der gnädige Herr sind so eben hier  
30 angefahren.

**Präsident.** Noch besser — aber die Anstalten sollen

mit Vorsicht getroffen werden, sagt ihr, daß kein Aufstand erfolgt.

Kammerdiener. Sehr wohl, Ihr' Excellenz!

Präsident. Versteht ihr? Ganz in der Stille.

Kammerdiener. Ganz gut, Ihr' Excellenz! (ab.) 5

## Zweite Szene

Der Präsident und der Hofmarschall.

Hofmarschall (eifrig). Nur en passant, mein Vester.  
— Wie leben Sie? Wie befinden Sie sich? — Heute  
abend ist große Opéra Dido — das süperbeste Feuerwerk  
— eine ganze Stadt brennt zusammen — Sie sehen sie 10  
doch auch brennen? Was?

Präsident. Ich habe Feuerwerks genug in meinem eigen-  
nen Hause, das meine ganze Herrlichkeit in die Luft nimmt.  
— Sie kommen erwünscht, lieber Marschall, mir in einer  
Sache zu raten, tätig zu helfen, die uns beide pouffiert, oder 15  
völlig zu grund richtet. Setzen Sie sich.

Hofmarschall. Machen Sie mir nicht angst, mein Süßer.

Präsident. Wie gesagt — pouffiert, oder ganz zu grund  
richtet. Sie wissen mein Projekt mit dem Major und der  
Rady. Sie begreifen auch, wie unentbehrlich es war, unser 20  
beider Glück zu fixieren. Es kann alles zusammenfallen,  
Rath. Mein Ferdinand will nicht.

Hofmarschall. Will nicht — will nicht — ich hab's  
ja in der ganzen Stadt schon herumgesagt. Die Mariage  
ist ja in jedermanns Munde. 25

Präsident. Sie können vor der ganzen Stadt als  
Windmacher dastehen. Er liebt eine andere.

**Hofmarschall.** Sie scherzen. Ist das auch wohl ein Hinderniß?

**Präsident.** Bei dem Troglöps das unüberwindlichste.

**Hofmarschall.** Er sollte so wahnsinnig sein und sein  
5 Fortune von sich stoßen? Was?

**Präsident.** Fragen Sie ihn das und hören Sie, was er antwortet!

**Hofmarschall.** Aber, mon Dieu! was kann er denn antworten?

10 **Präsident.** Daß er der ganzen Welt das Verbrechen entdecken wolle, wodurch wir gestiegen sind — daß er unsere falschen Briefe und Quittungen angeben — daß er uns beide ans Messer liefern wolle — das kann er antworten.

15 **Hofmarschall.** Sind Sie von Sinnen?

**Präsident.** Das hat er geantwortet. Das war es schon willens ins Werk zu richten — davon hab' ich ihn kaum noch durch meine höchste Erniedrigung abgebracht. Was wissen Sie hierauf zu sagen?

20 **Hofmarschall** (mit einem Schafgesicht). Mein Verstand steht still.

**Präsident.** Das könnte noch hingehen. Aber zugleich hinterbringen mir meine Spionen, daß der Oberschenk von Voß auf dem Sprunge sei, um die Lady zu werben.

25 **Hofmarschall.** Sie machen mich rasend. Wer, sagen Sie? Von Voß, sagen Sie? — Wissen Sie denn auch daß wir Todfeinde zusammen sind? Wissen Sie auch warum wir es sind?

**Präsident.** Das erste Wort, das ich höre.

30 **Hofmarschall.** Bester! Sie werden hören, und aus der Haut werden Sie fahren. — Wenn Sie sich noch be-



Hofmarschall. Mein Verstand steht still. — 3. Akt.  
2. Scene.



Hofballs entsinnen — — es geht jetzt ins einundzwanzigste Jahr — wissen Sie, worauf man den ersten Englischen tanzte und dem Grafen von Meerschäum das heiße Wachs von einem Kronleuchter auf den Domino tröpfelte — ach Gott, das müssen Sie freilich noch wissen!

5

**Präsident.** Wer könnte so was vergessen?

**Hofmarschall.** Sehen Sie! da hatte Prinzessin Amalie in der Hitze des Tanzes ein Strumpfband verloren. — Alles kommt, wie begreiflich ist, in Alarm — von Bod und ich — wir waren noch Kammerjunker — wir kriechen 10 durch den ganzen Redoutensaal, das Strumpfband zu suchen — endlich erblick' ich's — von Bod merkt's — von Bod darauf zu, reißt es mir aus den Händen — ich bitte Sie! — bringt's der Prinzessin und schnappt mir glücklich das Kompliment weg — Was denken Sie?

15

**Präsident.** Impertinent!

**Hofmarschall.** Schnappt mir das Kompliment weg. — Ich meine in Ohnmacht zu sinken. Eine solche Malice ist gar nicht erlebt worden. — Endlich ermann' ich mich, nähere mich Ihrer Durchlaucht und spreche: „Gnädigste Frau! von 20 Bod war so glücklich, Höchstdenenselben das Strumpfband zu überreichen, aber wer das Strumpfband zuerst erblickte, belohnt sich in der Stille und schweigt.“

**Präsident.** Bravo, Marschall! Bravissimo!

**Hofmarschall.** Und schweigt. — Aber ich werd's dem 25 von Bod bis zum Jüngsten Gerichte noch nachtragen — der niederträchtige, kriechende Schmeichler! — Und das war noch nicht genug — Wie wir beide zugleich auf das Strumpfband zu Boden fallen, wischt mir von Bod an der rechten Frisur allen Puder weg, und ich bin ruiniert auf den ganzen Ball. 30



**Präsident.** Das ist der Mann, der die Milford heiraten und die erste Person am Hof werden wird.

**Hofmarschall.** Sie stoßen mir ein Messer ins Herz. Wird? Wird? Warum wird er? Wo ist die Notwendigkeit?

**Präsident.** Weil mein Ferdinand nicht will und sonst keiner sich meldet.

**Hofmarschall.** Aber wissen Sie denn gar kein einziges Mittel, den Major zum Entschluß zu bringen? — — Sei's  
10 auch noch so bizarr, so verzweifelt! — Was in der Welt kann so widrig sein, das uns jetzt nicht willkommen wäre, den verhassten von Voch auszustechen?

**Präsident.** Ich weiß nur e i n e s, und das bei Ihnen steht.

15 **Hofmarschall.** Bei m i r steht? Und das ist?

**Präsident.** Den Major mit seiner Geliebten zu entzweien.

**Hofmarschall.** Zu entzweien? Wie meinen Sie das? — und wie mach' ich das?

20 **Präsident.** Alles ist gewonnen, sobald wir ihm das Mädchen verdächtig machen.

**Hofmarschall.** Daß sie s t e h l e, meinen Sie?

**Präsident.** Ach nein doch! Wie glaubte er das? — daß sie es noch mit einem andern habe.

25 **Hofmarschall.** Dieser andre?

**Präsident.** Müßten S i e sein, Baron.

**Hofmarschall.** Ich sein? Ich? — Ist sie von Adel?

**Präsident.** Wozu das? Welcher Einfall! — Eines Musikanten Tochter.

30 **Hofmarschall.** Bürgerlich also? Das wird nicht angehen. Was?

**Präsident.** Was wird nicht angehen? Narrenspessen! Wem unter der Sonne wird es einfallen, ein Paar runde Wangen nach dem Stammbaum zu fragen?

**Hofmarschall.** Aber bedenken Sie doch, ein Ehmann! Und meine Reputation bei Hofe!

5

**Präsident.** Das ist was anders. Verzeihen Sie! Ich habe das noch nicht gewußt, daß Ihnen der Mann von unbescholtenen Sitten mehr ist, als der von Einfluß. Wollen wir abbrechen?

**Hofmarschall.** Seien Sie klug, Baron! Es war ja so nicht so verstanden.

**Präsident** (frohtig). Nein — nein! Sie haben vollkommen recht. Ich bin es auch müde. Ich lasse den Narren stehen. Dem von Voch wünsch' ich Glück zum Premierminister. Die Welt ist noch anderswo. Ich fordre meine 15 Entlassung vom Herzog.

**Hofmarschall.** Und ich? — Sie haben gut schwätzen, Sie! Sie sind ein Stuttierter! Aber ich? — Mon Dieu! Was bin dann ich, wenn mich seine Durchlaucht entlassen?

**Präsident.** Ein Bonmot von vorgestern. Die Mode 20 vom vorigen Jahr.

**Hofmarschall.** Ich beschwöre Sie, Teurer, Goldner! — Ersticken Sie diesen Gedanken! Ich will mir ja alles gefallen lassen.

**Präsident.** Wollen Sie Ihren Namen zu einem 25 Rendezvous hergeben, den Ihnen diese Millerin schriftlich vorschlagen soll?

**Hofmarschall.** Im Namen Gottes! Ich will ihn hergeben.

**Präsident.** Und den Brief irgendwo herausfallen lassen, 30 wo er dem Major zu Gesicht kommen muß?

**Hofmarschall.** Zum Exempel auf der Parade will ich ihn, als von ohngefähr, mit dem Schnupftuch herausschleudern.

**Präsident.** Und die Rolle ihres Liebhabers gegen den  
5 Major behaupten?

**Hofmarschall.** Mort de ma vie! Ich will ihn schon waschen! Ich will dem Naseweis den Appetit nach m e i =  
n e n Amouren verleiden.

**Präsident.** Nun geht's nach Wunsch. Der Brief muß  
10 noch heute geschrieben sein. Sie müssen vor Abend noch herkommen, ihn abzuholen und Ihre Rolle mit mir zu berichtigen.

**Hofmarschall.** Sobald ich sechzehn Visiten werde gegeben haben, die von allerhöchster Importance sind. Ver-  
15 zeihen Sie also, wenn ich mich ohne Aufschub beurlaube. (Geht.)

**Präsident** (klingelt). Ich zähle auf Ihre Verschlagenheit, Marschall.

**Hofmarschall** (ruft zurück). Ah, mon Dieu! Sie kennen mich ja.

### Dritte Szene

Der Präsident und Wurm.

20

**Wurm.** Der Geiger und seine Frau sind glücklich und ohne alles Geräusch in Verhaft gebracht. Wollen Euer Erzellenz jetzt den Brief überlesen?

**Präsident** (nachdem er gelesen). Herrlich! herrlich, Sekretär!  
25 Auch der Marschall hat angebissen! — Ein Gift wie das müßte die Gesundheit selbst in eiternden Ausatz verwandeln. — Nun gleich mit den Vorschlägen zum Vater, und dann warm zu der Tochter! (Gehen ab zu verschiedenen Seiten.)

## Vierte Szene

Zimmer in Millers Wohnung

Luise und Ferdinand.

Luise. Ich bitte dich, höre auf. Ich glaube an keine glückliche Tage mehr. Alle meine Hoffnungen sind gesunken.

5

Ferdinand. So sind die meinigen gestiegen. Mein Vater ist aufgereizt. Mein Vater wird alle Geschütze gegen uns richten. Er wird mich zwingen, den unmenschlichen Sohn zu machen. Ich stehe nicht mehr für meine kindliche Pflicht. Mut und Verzweiflung werden mir das schwarze Geheimnis seiner Mordtat erpressen. Der Sohn wird den Vater in die Hände des Henkers liefern. — Es ist die höchste Gefahr — — und die höchste Gefahr mußte da sein, wenn meine Liebe den Riesensprung wagen sollte. — Höre, Luise! — ein Gedanke, groß und vermessen wie meine Leidenschaft, drängt sich vor meine Seele — Du, Luise, und ich und die Liebe! — Liegt nicht in diesem Zirkel der ganze Himmel? oder brauchst du noch etwas Viertes dazu?

15

Luise. Brich ab. Nichts mehr. Ich erlasse über das, was du sagen willst.

20

Ferdinand. Haben wir an die Welt keine Forderung mehr, warum denn ihren Beifall erbetteln? Warum wagen, wo nichts gewonnen wird und alles verloren werden kann? — Wird dieses Aug' nicht eben so schmelzend funkeln, ob es im Rhein oder in der Elbe sich spiegelt, oder im Baltischen Meer? Mein Vaterland ist, wo mich Luise liebt. Deine Fußtapfe in wilden, sandigten Wüsten mir interessanter, als das Münster in meiner Heimat. — Werden wir

25

die Pracht der Städte vermessen? Wo wir sein mögen, Luise, geht eine Sonne auf, eine unter — Schauspiele, neben welchen der üppigste Schwung der Künste verblaßt. Werden wir Gott in keinem Tempel mehr dienen, so ziehet  
 5 die Nacht mit begeisternden Schauern auf, der wechselnde Mond predigt uns Buße, und eine andächtige Kirche von Sternen betet mit uns. Werden wir uns in Gesprächen der Liebe erschöpfen? — Ein Lächeln meiner Luise ist Stoff für Jahrhunderte, und der Traum des Lebens ist aus, bis  
 10 ich diese Träne ergründe.

**Luise.** Und hättest du sonst keine Pflicht mehr, als deine Liebe?

**Ferdinand** (sie umarmend). Deine Ruhe ist meine heiligste.

**Luise** (sehr ernsthaft). So schweig und verlaß mich. — Ich  
 15 habe einen Vater, der kein Vermögen hat, als diese einzige Tochter — der morgen sechzig alt wird — der der Rache des Präsidenten gewiß ist —

**Ferdinand** (fällt rasch ein). Der uns begleiten wird. Darum keinen Einwurf mehr, Liebe. Ich gehe, mache meine  
 20 Kostbarkeiten zu Geld, erhebe Summen auf meinen Vater. Es ist erlaubt, einen Räuber zu plündern, und sind seine Schätze nicht Blutgeld des Vaterlands? — Schlag e i n Uhr um Mitternacht wird ein Wagen hier anfahren. Ihr werft euch hinein. Wir fliehen.

**Luise.** Und der Fluch deines Vaters uns nach? — ein  
 25 Fluch, Unbesonnener, den auch Mörder nie ohne Erhörung aussprechen, den die Rache des Himmels auch dem Dieb auf dem Rade hält, der uns Flüchtlinge unbarmherzig, wie ein Gespenst, von Meer zu Meer jagen würde? — Nein, mein  
 30 Geliebter! Wenn nur ein Frevler dich mir erhalten kann, so hab' ich noch Stärke, dich zu verlieren.

**Ferdinand** (steht still und murmelt düster). Wirklich?

**Luise.** Verlieren! — O, ohne Grenzen entsetzlich ist der Gedanke — gräßlich genug, den unsterblichen Geist zu durchbohren und die glühende Wange der Freude zu bleichen — Ferdinand! dich zu verlieren! — Doch, man ver- 5 liert ja nur, was man be sessen hat, und dein Herz gehört deinem Stande. — Mein Anspruch war Kirchenraub, und schauernd geb' ich ihn auf.

**Ferdinand** (das Gesicht verzerrt und an der Unterlippe nagen). Gibst du ihn auf? 10

**Luise.** Nein! Sieh mich an, lieber Walter! Nicht so bitter die Zähne geknirscht. Komm! Laß mich jetzt deinen sterbenden Mut durch mein Beispiel beleben. Laß mich die Heldin dieses Augenblicks sein — einem Vater den entflohenen Sohn wieder schenken — einem Bündnis entsagen, 15 das die Fugen der Bürgerwelt auseinander treiben und die allgemeine ewige Ordnung zu grund stürzen würde. — Ich bin die Verbrecherin — mit frechen, törichtten Wünschen hat sich mein Busen getragen — mein Unglück ist meine Strafe; so laß mir doch jetzt die süße, schmeichelnde 20 Täuschung, daß es mein Opfer war. — Wirst du mir diese Wollust mißgönnen?

**Ferdinand** (hat in der Zerstreuung und Wut eine Violine ergriffen und auf derselben zu spielen versucht. — Jetzt zerreißt er die Saiten, zerschmettert das Instrument auf dem Boden und bricht in ein lautes Gelächter aus). 25

**Luise.** Walter! Gott im Himmel! Was soll das? — Ermanne dich! — Fassung verlangt diese Stunde — es ist eine trennende. Du hast ein Herz, lieber Walter. Ich kenne es. — Warm wie das Leben ist deine Liebe, und ohne Schranken wie's Unermeßliche. — Schenke sie 30 einer Edel'n und Würdigern — sie wird die Glückseligsten.

ihres Geschlechts nicht beneiden — — (Tränen unterdrückend.)  
 M i c h sollst du nicht mehr sehn — das eitle betrogene Mäd-  
 chen verweine seinen Gram in einsamen Mauren, um seine  
 Tränen wird sich niemand bekümmern. — Leer und erstorben  
 5 ist meine Zukunft — doch werd' ich noch je und je am ver-  
 welksten Strauß der Vergangenheit riechen. (Indem sie ihm mit  
 abgewandtem Gesicht ihre zitternde Hand gibt.) Leben Sie wohl, Herr  
 von Walter.

**Ferdinand** (springt aus seiner Betäubung auf). Ich entfliehe,  
 10 Luise. Wirfst du mir wirklich nicht folgen?

**Luise** (hat sich im Hintergrund des Zimmers niedergelegt und hält das  
 Gesicht mit beiden Händen bedeckt). Meine Pflicht heißt mich blei-  
 ben und dulden.

**Ferdinand**. Schlange, du lügst! Dich fesselt was  
 15 anders hier!

**Luise** (im Ton des tiefsten innwendigen Leidens). Bleiben Sie bei  
 dieser Vermutung — sie macht vielleicht weniger elend.

**Ferdinand**. Kalte Pflicht gegen feurige Liebe! — Und  
 mich soll das Märchen blenden? — Ein Liebhaber fesselt  
 20 dich, und Weh über dich und ihn, wenn mein Verdacht sich  
 bestätigt! (Geht schnell ab.)

### Fünfte Szene

#### Luise allein

(Sie bleibt noch eine Zeitlang ohne Bewegung und stumm in dem Sessel liegen,  
 endlich steht sie auf, kommt vorwärts und sieht furchtsam herum.)

25 Wo meine Eltern bleiben? — Mein Vater versprach, in  
 wenigen Minuten zurück zu sein, und schon sind fünf volle  
 fürchterliche Stunden vorüber — Wenn ihm ein Unfall —  
 Wie wird mir? — Warum geht mein Odem so ängstlich?

(Nest tritt Wurm in das Zimmer und bleibt im Hintergrund stehen ohne von ihr bemerkt zu werden.)

Es ist nichts Wirkliches — es ist nichts als das schauernde Gaukelspiel des erhitzten Geblüts. — Hat unsre Seele nur einmal Entsetzung genug in sich getrunken, so wird das Aug' in jedem Winkel Gespenster sehn. 5

### Sechste Szene

Luiſe und Sekretär Wurm.

Wurm (kommt näher). Guten Abend, Jungfer.

Luiſe. Gott! wer spricht da? (Sie dreht sich um, wird den Sekretär gewahr und tritt erschrocken zurück.) Schrecklich! Schrecklich! 10  
Meiner ängstlichen Ahndung eilt schon die unglücklichste Erfüllung nach. (Zum Sekretär mit einem Blick voll Verachtung.) Suchen Sie etwa den Präsidenten? Er ist nicht mehr da.

Wurm. Jungfer, ich suche Sie.

Luiſe. So muß ich mich wundern, daß Sie nicht nach 15  
dem Marktplatz gingen.

Wurm. Warum eben d a h i n ?

Luiſe. Ihre Braut von der Schandbühne abzuholen.

Wurm. Mamsell Millerin, Sie haben einen falschen Verdacht — 20

Luiſe (unterdrückt eine Antwort). Was steht Ihnen zu Diensten?

Wurm. Ich komme, geschickt von Ihrem Vater.

Luiſe (bestürzt). Von meinem Vater? — Wo ist mein Vater? 25

Wurm. Wo er nicht gern ist.

Luiſe. Um Gottes willen! Geschwind! Mich befällt eine üble Ahndung — Wo ist mein Vater?



**Wurm.** Im Turm, wenn Sie es ja wissen wollen.

**Luiſe** (mit einem Blick zum Himmel). Das noch! Das auch noch! — Im Turm? Und warum im Turm?

**Wurm.** Auf Befehl des Herzogs.

5 **Luiſe.** Des Herzogs?

**Wurm.** Der die Verletzung der Majestät in der Person seines Stellvertreters —

**Luiſe.** Was? Was? O ewige Allmacht!

**Wurm.** Auffallend zu ahnden beschlossen hat.

10 **Luiſe.** Das war noch übrig! Das! — Freilich, freilich, mein Herz hatte noch außer dem Major etwas Teures — Das durfte nicht übergangen werden. — Verletzung der Majestät — Himmlische Vorsicht! Rette! o rette meinen sinkenden Glauben! — Und Ferdinand?

15 **Wurm.** Wählt Lady Milford oder Fluch und Enterbung.

**Luiſe.** Entsetzliche Freiheit! — Und doch — doch ist er glücklicher. Er hat keinen Vater zu verlieren. Zwar keinen h a b e n, ist Verdamnis genug! — Mein Vater  
20 auf Verletzung der Majestät — mein Geliebter die Lady oder Fluch und Enterbung — Wahrlich, bewundernswert! Eine vollkommene Vöberei ist auch eine Vollkommenheit — Vollkommenheit? Nein! dazu fehlte noch etwas — Wo ist meine Mutter?

25 **Wurm.** Im Spinnhaus.

**Luiſe** (mit schmerzvollem Lächeln). Jetzt ist es völlig! — völlig, und jetzt wär' ich ja f r e i — abgeschält von allen Pflichten — und Tränen — und Freuden — abgeschält von der Vorsicht. Ich brauch' sie ja nicht mehr. — (Schredliches  
30 Stillschweigen.) Haben Sie vielleicht noch eine Zeitung? Reden Sie immerhin. Jetzt kann ich alles hören.

**Wurm.** Was g e s c h e h e n ist, wissen Sie.

**Luise.** Also nicht, was noch k o m m e n wird? (Wiederum Pause, worin sie den Sekretär von oben bis unten ansieht.) Armer Mensch! du treibst ein trauriges Handwerk, wobei du ohnmöglich selig werden kannst. Unglückliche m a c h e n, ist schon 5  
schrecklich genug, aber g r ä ß l i c h ist's, es ihnen v e r =  
f ü n d i g e n — ihn vorzuführen, den Gulengefang, dabei  
zu stehn, wenn das blutende Herz am eisernen Schaft der  
N o t w e n d i g k e i t zittert und Christen an Gott zweifeln. — Der Himmel bewahre mich! Und würde dir jeder 10  
Angsttropfen, den du fallen siehst, mit einer Tonne Golds  
aufgewogen — ich möchte nicht d u sein. — — Was kann  
noch geschehen?

**Wurm.** Ich weiß nicht.

**Luise.** Sie w o l l e n nicht wissen — Diese lichtscheue 15  
Botschaft fürchtet das Geräusch der Worte, aber in der Grab-  
stille Ihres Gesichts zeigt sich mir das Gespenst. — Was ist  
noch übrig? — Sie sagten vorhin, der Herzog wolle es  
a u f f a l l e n d ahnden? Was nennen Sie auffallend?

**Wurm.** Fragen Sie nichts mehr. 20

**Luise.** Höre, Mensch! Du gingst beim Henker zur  
Schule. Wie verstündest du sonst, das Eisen erst langsam-  
bedächtig an den knirschenden Gelenken hinaufzuführen  
und das zuckende Herz mit dem Streich der Erbarmung  
zu necken? Welches Schicksal wartet auf meinen Vater? 25  
— Es ist Tod in dem, was du lachend sagst; wie mag das  
aussehen, was du an dich hältst? Sprich es aus. Laß  
mich sie auf einmal haben, die ganze zermalnende Ladung.  
Was wartet auf meinen Vater?

**Wurm.** Ein Kriminalprozeß. 30

**Luise.** Was ist aber das? — Ich bin ein unwissendes,

unschuldiges Ding, verstehe mich wenig auf eure fürchterliche lateinische Wörter. Was heißt Kriminalprozeß?

**Wurm.** Gericht um Leben und Tod.

**Luise** (Handhaft). So dank' ich Ihnen! (Sie eilt schnell in ein

5 Seitenzimmer.)

**Wurm** (steht betroffen da). Wo will das hinaus? Sollte die Närrin etwa? — Teufel! Sie wird doch nicht — ich eile nach — ich muß für ihr Leben bürgen. (Im Begriff, ihr zu folgen.)

10 **Luise** (kommt zurück, einen Mantel umgeworfen). Verzeihen Sie, Sekretär. Ich schließe das Zimmer.

**Wurm.** Und wohin denn so eilig?

**Luise.** Zum Herzog. (Will fort.)

**Wurm.** Was? Wo hin? (Er hält sie erschrocken zurück.)

15 **Luise.** Zum Herzog. Hören Sie nicht? Zu eben dem Herzog, der meinen Vater auf Tod und Leben will richten lassen — Nein! nicht will — muß richten lassen, weil einige Böswichter wollen; der zu dem ganzen Prozeß der beleidigten Majestät nichts hergibt, als eine Majestät  
20 und seine fürstliche Handschrift.

**Wurm** (lacht überlaut). Zum Herzog!

**Luise.** Ich weiß, worüber Sie lachen — aber ich will ja auch kein Erbarmen dort finden — Gott bewahre mich! nur Ekel — Ekel nur an meinem Geschrei. Man hat mir  
25 gesagt, daß die Großen der Welt noch nicht belehrt sind, was E l e n d ist — nicht wollen belehrt sein. Ich will ihm sagen, was Elend ist — will es ihm vormalen in allen Verzerrungen des Todes, was Elend ist — will es ihm vorbeulen in Mark und Bein zermalmenden Tönen, was Elend  
30 ist — und wenn ihm jetzt über der Beschreibung die Haare zu Berge fliegen, will ich ihm noch zum Schluß in die Ohren

schrein, daß in der Sterbestunde auch die Lungen der Erdengötter zu röcheln anfangen und das Jüngste Gericht Majestäten und Bettler in dem nämlichen Siebe rüttle. (Sie will gehen.)

**Wurm** (boßhaft freundlich). Gehen Sie, o gehen Sie ja. 5 Sie können wahrlich nichts Klügeres tun. Ich rate es Ihnen, gehen Sie, und ich gebe Ihnen mein Wort, daß der Herzog willfahren wird.

**Luiſe** (steht plötzlich still). Wie sagen Sie? — Sie raten mir selbst dazu? (Kommt schnell zurück.) Hm! Was will ich 10 denn? Etwas Abscheuliches muß es sein, weil dieser Mensch dazu ratet. — Woher wissen Sie, daß der Fürst mir willfahren wird?

**Wurm**. Weil er es nicht wird u m s o n s t tun dürfen.

**Luiſe**. Nicht umsonst? Welchen Preis kann er auf 15 eine Menschlichkeit setzen?

**Wurm**. Die schöne Supplikantin ist Preises genug.

**Luiſe** (bleibt erstarrt stehn, dann mit brechendem Laut). Allgerechter!

**Wurm**. Und einen **V a t e r** werden Sie doch, will ich 20 hoffen, um diese gnädige Tare nicht überfordert finden?

**Luiſe** (auf und ab, außer Fassung). Ja! Ja! Es ist wahr! Sie sind verschanzt, eure Großen — verschanzt vor der Wahrheit hinter ihre eigene Laster, wie hinter Schwerter der Cherubim. — Hülfe dir der Allmächtige, Vater! Deine 25 Tochter kann für dich sterben, aber nicht sündigen.

**Wurm**. Das mag ihm wohl eine Neuigkeit sein, dem armen verlassenen Mann — „Meine Luiſe,“ sagte er mir, „hat mich zu Boden geworfen. Meine Luiſe wird mich auch aufrichten.“ — Ich eile, Mamsell, ihm die Antwort 30 zu bringen! (Stellt sich, als ob er ginge.)

unschuldiges Ding, verstehe mich wenig auf eure fürchterliche lateinische Wörter. Was heißt Kriminalprozeß?

**Wurm.** Gericht um Leben und Tod.

**Luiſe** (stambast). So dan! ich Ihnen! (Sie eilt schnell in ein  
5 Seitenzimmer.)

**Wurm** (steht betroffen da). Wo will das hinaus? Sollte die Närrin etwa? — Teufel! Sie wird doch nicht — ich eile nach — ich muß für ihr Leben bürgen. (Im Begriff, ihr zu folgen.)

10 **Luiſe** (kommt zurück, einen Mantel umgeworfen). Verzeihen Sie, Sekretär. Ich schließe das Zimmer.

**Wurm.** Und wohin denn so eilig?

**Luiſe.** Zum Herzog. (Will fort.)

**Wurm.** Was? Wo hin? (Er hält sie erschrocken zurück.)

15 **Luiſe.** Zum Herzog. Hören Sie nicht? Zu eben dem Herzog, der meinen Vater auf Tod und Leben will richten lassen — Nein! nicht w i l l — m u ß richten lassen, weil einige Böswichter wollen; der zu dem ganzen Prozeß der beleidigten Majestät nichts hergibt, als eine Majestät  
20 und seine fürstliche Handschrift.

**Wurm** (lacht überlaut). Zum Herzog!

**Luiſe.** Ich weiß, worüber Sie lachen — aber ich will ja auch kein Erbarmen dort finden — Gott bewahre mich! nur Elend — Elend nur an meinem Geschrei. Man hat mir  
25 gesagt, daß die Großen der Welt noch nicht belehrt sind, was E l e n d ist — nicht wollen belehrt sein. Ich will ihm sagen, was Elend ist — will es ihm vormalen in allen Verzerrungen des Todes, was Elend ist — will es ihm vorheulen in Mord und Bein zermalmenden Tönen, was Elend  
30 ist — und wenn ihm jetzt über der Beschreibung die Haare zu Berge fliegen, will ich ihm noch zum Schluß in die Ohren

schrein, daß in der Sterbestunde auch die Lungen der Erdengötter zu röcheln anfangen und das Jüngste Gericht Majestäten und Bettler in dem nämlichen Siebe rüttle. (Sie will gehen.)

**Wurm** (boshaft freundlich). Gehen Sie, o gehen Sie ja. 5 Sie können wahrlich nichts Klügeres tun. Ich rate es Ihnen, gehen Sie, und ich gebe Ihnen mein Wort, daß der Herzog willfahren wird.

**Luiſe** (steht plötzlich still). Wie sagen Sie? — Sie raten mir selbst dazu? (Kommt schnell zurück.) Hm! Was will ich 10 denn? Etwas Abscheuliches muß es sein, weil dieser Mensch dazu ratet. — Woher wissen Sie, daß der Fürst mir willfahren wird?

**Wurm.** Weil er es nicht wird u m s o n s t tun dürfen.

**Luiſe.** Nicht umsonst? Welchen Preis kann er auf eine Menschlichkeit setzen? 15

**Wurm.** Die schöne Supplikantin ist Preises genug.

**Luiſe** (bleibt erstarrt stehn, dann mit brechendem Laut). Allgerechter!

**Wurm.** Und einen V a t e r werden Sie doch, will ich 20 hoffen, um diese gnädige Tage nicht überfordert finden?

**Luiſe** (auf und ab, außer Fassung). Ja! Ja! Es ist wahr! Sie sind verschanzt, eure Großen — verschanzt vor der Wahrheit hinter ihre eigene Laster, wie hinter Schwerter der Cherubim. — Helfe dir der Allmächtige, Vater! Deine 25 Tochter kann für dich sterben, aber nicht sündigen.

**Wurm.** Das mag ihm wohl eine Neuigkeit sein, dem armen verlassenen Mann — „Meine Luiſe,“ sagte er mir, „hat mich zu Boden geworfen. Meine Luiſe wird mich auch aufrichten.“ — Ich eile, Mamsell, ihm die Antwort 30 zu bringen! (Stellt sich, als ob er ginge.)

**Luiſe** (eilt ihm nach, hält ihn zurück). Bleiben Sie! Bleiben Sie! Geduld! — Wie ſtink' dieſer Satan iſt, wenn es gilt, Menſchen raſend zu machen! Ich hab' ihn niedergeworfen. Ich muß ihn aufrichten. Reden Sie! Raten Sie!

5 Was kann ich? was muß ich tun?

**Burm.** Es iſt nur e i n Mittel.

**Luiſe.** Dieſes einzige Mittel?

**Burm.** Auch Ihr Vater wünſcht —

**Luiſe.** Auch mein Vater? — Was iſt das für ein  
10 Mittel?

**Burm.** Es iſt Ihnen leicht.

**Luiſe.** Ich kenne nichts Schwerers als die Schande.

**Burm.** Wenn Sie den Major wieder frei machen wollen.

15 **Luiſe.** Von ſeiner Liebe? Spotten Sie meiner? — Daß meiner Willkür zu überlaſſen, wozu ich gezwungen ward?

**Burm.** So iſt es nicht gemeint, liebe Jungfer. Der Major muß zuerſt und freiwillig zurücktreten.

20 **Luiſe.** Er wird nicht.

**Burm.** So ſcheint es. Würde man denn wohl ſeine Zuflucht zu Ihnen nehmen, wenn nicht Sie allein dazu helfen könnten?

**Luiſe.** Kann ich ihn zwingen, daß er mich haſſen  
25 muß?

**Burm.** Wir wollen verſuchen. Setzen Sie ſich.

**Luiſe** (betreten). Menſch! Was brütteſt du?

**Burm.** Setzen Sie ſich. Schreiben Sie! Hier iſt Feder, Papier und Dinte.

30 **Luiſe** (ſetzt ſich in höchſter Beunruhigung). Was ſoll ich ſchreiben? An wen ſoll ich ſchreiben?

**Wurm.** An den Fenster Ihres Vaters.

**Luise.** Ha! du verstehst dich darauf, Seelen auf die Folter zu schrauben. (Ergreift eine Feder.)

**Wurm** (diktirt). „Gnädiger Herr“ —

**Luise** (schreibt mit zitternder Hand). 5

**Wurm.** „Schon drei unerträgliche Tage sind vorüber — — sind vorüber — und wir sahen uns nicht.“

**Luise** (stutzt, legt die Feder weg). An wen ist der Brief?

**Wurm.** An den Fenster Ihres Vaters.

**Luise.** O mein Gott! 10

**Wurm.** „Halten Sie sich deswegen an den Major — an den Major — der mich den ganzen Tag wie ein Argus hütet.“

**Luise** (springt auf). Vöberei, wie noch keine erhört worden! An wen ist der Brief? 15

**Wurm.** An den Fenster Ihres Vaters.

**Luise** (die Hände ringend, auf und nieder). Nein! Nein! Nein! Das ist tyrannisch, o Himmel! Strafe Menschen menschlich, wenn sie dich reizen, aber warum mich zwischen zwei Schrednisse pressen? Warum zwischen Tod und Schande 20 mich hin und her wiegen? Warum diesen blutsaugenden Teufel mir auf den Nacken setzen? — Macht, was Ihr wollt. Ich schreibe das nimmermehr.

**Wurm** (greift nach dem Gut). Wie Sie wollen, Mademoiselle. Das steht ganz in Ihrem Belieben. 25

**Luise.** B e l i e b e n, sagen Sie? In meinem Belieben? — Geh, Barbar! Fänge einen Unglücklichen über dem Abgrund der Hölle aus, bitt' ihn um etwas, und läst're Gott, und frag' ihn, ob's ihm b e l i e b e — O du weißt 30 allzu gut, daß unser Herz an natürlichen Trieben so fest als an Ketten liegt. — Nunmehr ist alles gleich! Diktieren



Sie weiter! Ich denke nichts mehr. Ich weiche der überlistenden Hölle. (Sie setzt sich zum zweitenmal.)

Wurm. „Den ganzen Tag wie ein Argus hütet“ — Haben Sie das?

5 Luise. Weiter! weiter!

Wurm. „Wir haben gestern den Präsidenten im Hause gehabt. Es war possierlich zu sehen, wie der gute Major um meine Ehre sich wehrte.“

Luise. O schön, schön! o herrlich! — Nur immer fort!

10 Wurm. „Ich nahm meine Zuflucht zu einer Ohnmacht — zu einer Ohnmacht — daß ich nicht laut lachte.“

Luise. O Himmel!

Wurm. „Aber bald wird mir meine Maske unerträglich — unerträglich — Wenn ich nur loskommen könnte“ —

15 Luise (hält inne, steht auf, geht auf und nieder, den Kopf gesenkt, als suchte sie was auf dem Boden; dann setzt sie sich wiederum, schreibt weiter). „Loskommen könnte.“

Wurm. „Morgen hat er den Dienst — Passen Sie ab, wenn er von mir geht, und kommen an den bewußten Ort.“

20 — Haben Sie „b e w u ß t e n“?

Luise. Ich habe alles!

Wurm. „An den bewußten Ort zu Ihrer zärtlichen . . . Luise.“

Luise. Nun fehlt die Adresse noch.

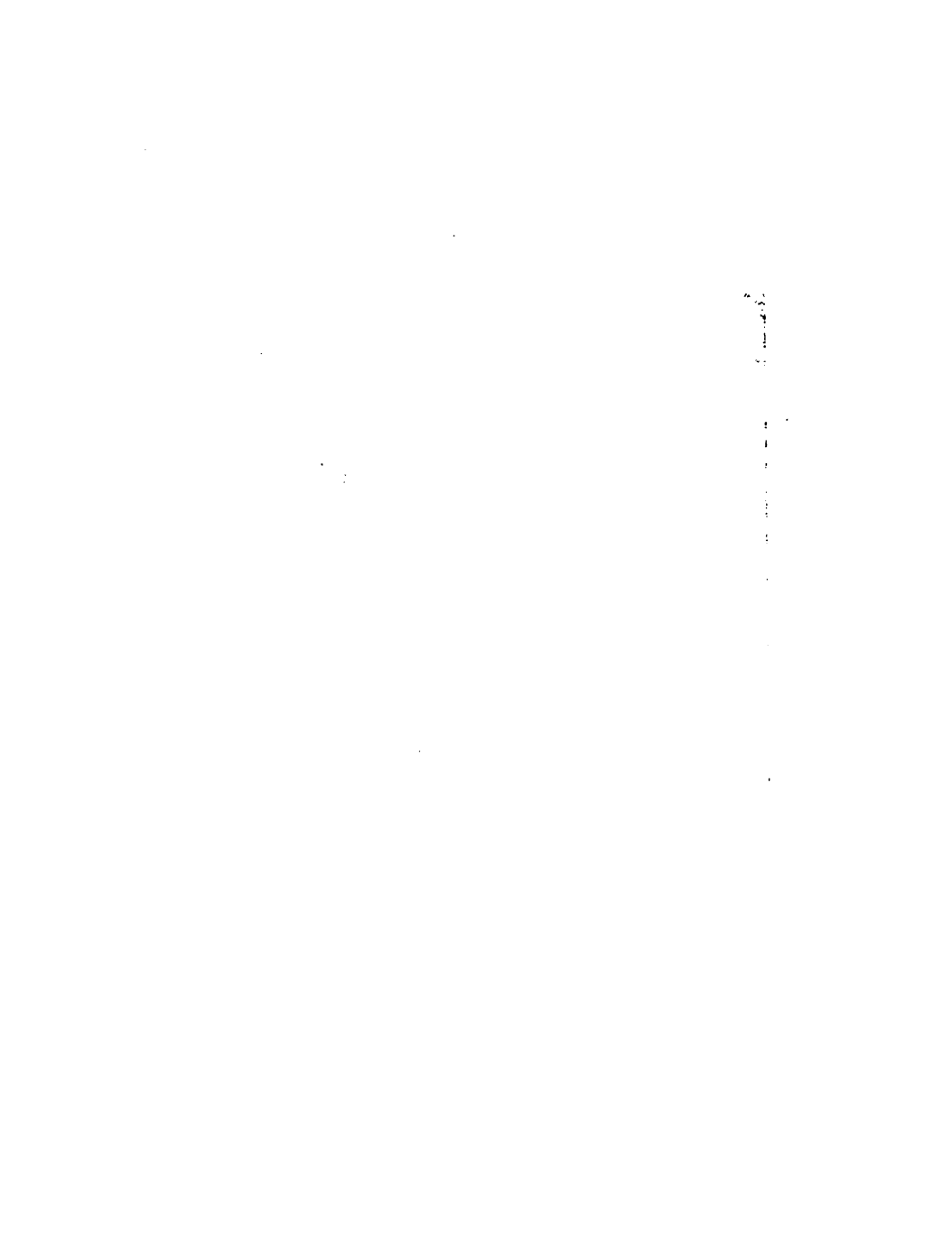
25 Wurm. „An Herrn Hofmarschall von Kalb.“

Luise. Ewige Vorsicht! Ein Name, so fremd meinen Ohren, als meinem Herzen diese schändlichen Zeilen! (Sie steht auf und betrachtet eine große Pause lang mit starrem Blick das Geschriebene, endlich reißt sie es dem Sekretär mit erschöpfter, hinsterbender Stimme.)

30 Nehmen Sie, mein Herr. Es ist mein ehrlicher Name — es ist Ferdinand — ist die ganze Wonne meines Lebens,



L u i s e. Nehmen Sie, mein Herr. Es ist mein ehrlicher  
Name.— 3. Akt. 6. Szene.



was ich jetzt in Ihre Hände gebe — ich bin eine Bettlerin!

**Wurm.** O nein doch! Verzagen Sie nicht, liebe Mademoiselle. Ich habe herzliches Mitleid mit Ihnen. Vielleicht — wer weiß? — Ich könnte mich noch wohl über gewisse Dinge hinwegsetzen. — Wahrlich! Bei Gott! Ich habe Mitleid mit Ihnen.

**Luiſe** (blidt ihn ſtarr und durchbringend an). Reden Sie nicht aus, mein Herr! Sie ſind auf dem Wege, ſich etwas Entſetzliches zu wiünſchen.

10

**Wurm** (im Begriff, ihre Hand zu kuſſen). Geſetzt, es wäre dieſe niedliche Hand — wieſo, liebe Jungfer?

**Luiſe** (groß und ſchrecklich). Weil ich dich in der Brautnacht erdroſſelte und mich dann mit Wolluſt aufs Rad ſlechten ließe. (Sie will gehen, kommt aber ſchnell zurück.) Sind wir jetzt fertig, mein Herr? Darf die Taube nun fliegen?

15

**Wurm.** Nur noch die Kleinigkeit, Jungfer. Sie müſſen mit mir und das Sakrament darauf nehmen, dieſen Brief für einen freiwilligen zu erkennen.

**Luiſe.** Gott! Gott! und du ſelbſt mußt das Siegel geben, die Werke der Hölle zu verwahren? (Wurm zieht ſie fort.)

20

## Vierter Akt

Saal beim Präsidenten

### Erste Szene

**Ferdinand von Walter**, einen offenen Brief in der Hand, kommt stürmisch durch eine Türe, durch eine andre ein **Kammerdiener**.

**Ferdinand.** War kein Marschall da?

5 **Kammerdiener.** Herr Major, der Herr Präsident fragen nach Ihnen.

**Ferdinand.** Alle Donner! Ich frag', war kein Marschall da?

10 **Kammerdiener.** Der gnädige Herr sitzen oben am Pharotisch.

**Ferdinand.** Der gnädige Herr soll im Namen der ganzen Hölle daher kommen. (*Kammerdiener geht.*)

### Zweite Szene

**Ferdinand** allein (*den Brief durchsfliegend, bald erstarrend, bald wütend herumstürzend*).

15 Es ist nicht möglich! nicht möglich! Diese himmlische Hölle versteckt kein so teuflisches Herz. — — Und doch! doch! Wenn alle Engel herunter stiegen, für ihre Unschuld bürgten — wenn Himmel und Erde, wenn Schöpfung und Schöpfer zusammenträten, für ihre Unschuld bürgten — es  
20 ist ihre S a n d. — Ein unerhörter, ungeheurer Betrug, wie

die Menschheit noch keinen erlebte! — Das also war's, warum man sich so beharrlich der Flucht widersetzte! — Darum — o Gott! jetzt erwach' ich, jetzt enthüllt sich mir alles! Darum gab man seinen Anspruch auf meine Liebe mit soviel Heldenmut auf, und bald, bald hätte selbst 5 mich die himmlische Schminke betrogen!

(Er stürzt rascher durchs Zimmer, dann steht er wieder nachdenkend still.)

Mich so ganz zu ergründen! — Jedes kühne Gefühl, jede leise, schüchterne Bewegung zu erwidern, jede feurige Wallung — An der feinsten Unbeschreiblichkeit eines schwe- 10 benden Lauts meine Seele zu fassen — Mich zu berechnen in einer Träne — Auf jeden gähnen Gipfel der Leidenschaft mich zu begleiten, mir zu begegnen vor jedem schwindelnden Absturz — Gott! Gott! und alles das nichts als Grimasse? — Grimasse? — O, wenn die Lüge eine so 15 haltbare Farbe hat, wie ging es zu, daß sich kein Teufel noch in das Himmelreich hineinlog?

Da ich ihr die Gefahr unserer Liebe entdeckte, mit welcher überzeugender Täuschung erblaßte die Falsche da! Mit welcher siegender Würde schlug sie den frechen Hohn meines 20 Vaters zu Boden, und in eben dem Augenblick fühlte das Weib sich doch schuldig — Was? hielt sie nicht selbst die Feuerprobe der Wahrheit aus — die Heuchlerin sinkt in Ohnmacht. Welche Sprache wirst du jetzt führen, Empfindung? Auch Raketen sinken in Ohnmacht. Womit 25 wirst du dich rechtfertigen, Unschuld? — Auch Mezen sinken in Ohnmacht.

Sie weiß, was sie aus mir gemacht hat. Sie hat meine ganze Seele gesehen. Mein Herz trat beim Erröten des ersten Russes sichtbar in meine Augen — und sie empfand nichts? 30 empfand vielleicht nur den Triumph ihrer Kunst? — Da

mein glücklicher Wahnsinn den ganzen Himmel in ihr zu umspannen wähnte, meine wildesten Wünsche schwiegen? Vor meinem Gemüth stand kein Gedanke, als die Ewigkeit und das Mädchen — Gott! da empfand sie nichts? fühlte  
 5 nichts, als ihren Anschlag gelungen? nichts, als ihre Reize geschmeichelt? Tod und Rache! Nichts, als daß ich betrogen sei?

### Dritte Szene

Der Hofmarschall und Ferdinand.

Hofmarschall (ins Zimmer trippelnd). Sie haben den Wunsch  
 10 blicken lassen, mein Vester —

Ferdinand (vor sich himurmeln). Einem Schurken den Hals zu brechen. (Laut.) Marschall, dieser Brief muß Ihnen bei der Parade aus der Tasche gefallen sein — und ich (mit boshaftem Lachen) war zum Glück noch der Finder.

15 Hofmarschall. Sie?

Ferdinand. Durch den lustigsten Zufall. Machen Sie's mit der Allmacht aus.

Hofmarschall. Sie sehen, wie ich erschrecke, Baron.

Ferdinand. Lesen Sie! Lesen Sie! (Von ihm weggehend.)  
 20 Bin ich auch schon zum Liebhaber zu schlecht, vielleicht laß' ich mich desto besser als Kuppler an.

(Während daß jener liest, tritt er zur Wand und nimmt zwei Pistolen herunter.)

Hofmarschall (wirft den Brief auf den Tisch und will sich davon machen). Versucht!

25 Ferdinand (führt ihn am Arm zurück). Geduld, lieber Marschall. Die Zeitungen dünken mich angenehm. Ich will meinen Finderlohn haben. (Hier zeigt er ihm die Pistolen.)

Hofmarschall (tritt bestürzt zurück). Sie werden vernünftig sein, Vester.

**Ferdinand** (mit starker, schrecklicher Stimme). Mehr als zuviel, um einen Schelmen, wie du bist, in jene Welt zu schicken! (Er bringt ihm die eine Pistole auf, zugleich zieht er sein Schnupftuch.) Nehmen Sie! Dieses Schnupftuch da fassen Sie! — Ich hab's von der Buhlerin.

5

**Hofmarschall**. Über dem Schnupftuch? Rasen Sie? Wohin denken Sie?

**Ferdinand**. Faß dieses End' an, sag' ich! Sonst wirst du ja fehl schießen, Memme! — Wie sie zittert, die Memme! Du solltest Gott danken, Memme, daß du zum erstenmal 10 etwas in deinen Hirnkasten kriegst. (Hofmarschall macht sich auf die Beine.) Sachte! Dafür wird gebeten sein. (Er überholt ihn und riegelt die Thür.)

**Hofmarschall**. Auf dem Zimmer, Baron?

**Ferdinand**. Als ob sich mit dir ein Gang vor den Wall 15 verlohnte? — Schatz, so knallt's desto lauter, und das ist ja doch wohl das e r s t e Geräusch, das du in der Welt machst. — — Schlag an!

**Hofmarschall** (wischt sich die Stirn). Und Sie wollen Ihr kostbares Leben so aussetzen, junger, hoffnungsvoller Mann? 20

**Ferdinand**. Schlag an, sag' ich. Ich habe nichts mehr in dieser Welt zu tun.

**Hofmarschall**. Aber ich desto mehr, mein Allerbestreulichster.

**Ferdinand**. Du, Bursche? Was, du? — Der Not- 25 nagel zu sein, wo die M e n s c h e n sich rar machen? In e i n e m Augenblick siebenmal kurz und siebenmal lang zu werden, wie der Schmetterling an der Nadel? Ein Register zu führen über die Stuhlgänge deines Herrn und der Mietgaul seines Witzes zu sein? Eben so gut, ich 30 führe dich wie irgend ein seltenes Murmeltier mit mir.



Wie ein zahmer Affe sollst du zum Geheul der Verdammtten tanzen, apportieren und aufwarten und mit deinen höfischen Künsten die ewige Verzweiflung belustigen.

**Hofmarschall.** Was Sie befehlen, Herr! wie Sie be-  
5 lieben — Nur die Pistolen weg!

**Ferdinand.** Wie er dasteht, der Schmerzenssohn! —  
Dasteht, dem sechsten Schöpfungstag zum Schimpfe! Als  
wenn ihn ein Tübinger Buchhändler dem Allmächtigen  
nachgedruckt hätte! — Schade nur, ewig schade für die  
10 Unze Gehirn, die so schlecht in diesem undankbaren Schädel  
wuchert. Diese einzige Unze hätte dem Pavian noch voll-  
ends zum Menschen geholfen, da sie jetzt nur einen Bruch  
von Vernunft macht — Und mit d i e s e m ihr Herz zu  
teilen? — Ungeheuer! Unverantwortlich! — Einem Kerl,  
15 mehr gemacht, von Sünden zu entwöhnen, als dazu anzu-  
reizen.

**Hofmarschall.** O! Gott sei ewig Dank! Er wird  
witzig.

**Ferdinand.** Ich will ihn gelten lassen. Die Toleranz,  
20 die der Raupe schon, soll auch diesem zu gute kommen.  
Man begegnet ihm, zuckt etwa die Achsel, bewundert viel-  
leicht noch die kluge Wirtschaft des Himmels, der auch mit  
Treibern und Bodensatz noch Kreaturen speist; der dem Ra-  
ben am Hochgericht und einem Hösling im Schlamme der  
25 Majestäten den Tisch deckt. — Zuletzt erstaunt man noch  
über die große Polizei der Vorsicht, die auch in der Geister-  
welt ihre Blindschleichen und Taranteln zur Ausfuhr des  
Gifts besoldet. — Aber (indem seine Wut sich erneuert) an meine  
Blume soll mir das Ungeziefer nicht kriechen, oder ich will  
30 es (den Marschall fassend und unsanft herumschüttelnd) so und so und  
wieder so durcheinander quetschen.



Ferdinand. Ich brüde ab, oder bekenne! — 4. Akt. 3. Szene.

2010

**Hofmarschall** (für sich hineinseufzend). O mein Gott! Wer hier weg wäre! Hundert Meilen von hier im Bicêtre zu Paris, nur bei diesem nicht!

**Ferdinand.** Bube! Wenn sie nicht rein mehr ist? Bube! Wenn du genossest, wo ich anbetete? 5  
(wütender) Schweißte, wo ich einen Gott mich fühlte!  
(Plötzlich schweigt er, darauf fürchterlich.) Dir wäre besser, Bube, du flöhest der Hölle zu, als daß dir mein Zorn im Himmel begegnete! — Wie weit kamst du mit dem Mädchen? Bekenne! 10

**Hofmarschall.** Lassen Sie mich los. Ich will alles verraten.

**Ferdinand.** O! es muß reizender sein, mit diesem Mädchen zu buhlen, als mit andern noch so himmlisch zu schwärmen. — Wollte sie ausschweifen, 15  
wollte sie, sie könnte den Wert der Seele herunterbringen und die Tugend mit der Wollust verfälschen.  
(Dem Marschall die Pistole aufs Herz drückend.) Wie weit kamst du mit ihr? Ich drücke ab, oder bekenne!

**Hofmarschall.** Es ist nichts — ist ja alles nichts. 20  
Haben Sie nur eine Minute Geduld. Sie sind ja betrogen. —

**Ferdinand.** Und daran mahnst du mich, Bösewicht? — Wie weit kamst du mit ihr? Du bist des Todes, oder bekenne! 25

**Hofmarschall.** Mon Dieu! Mein Gott! Ich spreche ja — so hören Sie doch nur — Ihr Vater — Ihr eigener, lieblicher Vater —

**Ferdinand** (grimmiger). Hat seine Tochter an dich verpuppelt? Und wie weit kamst du mit ihr? Ich ermorde 30  
dich, oder bekenne!

**Hofmarschall.** Sie rasen. Sie hören nicht. Ich sah sie nie. Ich kenne sie nicht. Ich weiß gar nichts von ihr.

**Ferdinand** (zurücktretend). Du sahst sie nie? Kennst sie nicht? Weißt gar nichts von ihr? — Die Millerin ist verloren um deinetwillen; du leugnest sie dreimal in einem Atem hinweg? — Fort, schlechter Kerl! (Er gibt ihm mit der Pistole einen Streich und stößt ihn aus dem Zimmer.) Für deinesgleichen ist kein Pulver erfunden!

### Vierte Szene

**10 Ferdinand** (nach einem langen Stillschweigen, worin seine Züge einen schrecklichen Gedanken entwickeln).

Verloren! Ja, Unglückselige! — Ich bin es. Du bist es auch. Ja, bei dem großen Gott! Wenn ich verloren bin, bist du es auch! — Richter der Welt! Fodre  
**15** sie mir nicht ab! Das Mädchen ist mein. Ich trat dir deine ganze Welt für das Mädchen ab, habe Verzicht getan auf deine ganze herrliche Schöpfung. Laß mir das Mädchen. — Richter der Welt! Dort winseln Millionen Seelen nach dir — dorthin lehre das Aug' deines Erbarmens  
**20** — Mich laß allein machen, Richter der Welt! (Indem er schrecklich die Hände faltet.) Sollte der reiche, vermögende Schöpfer mit einer Seele geizen, die noch dazu die schlechteste seiner Schöpfung ist? — Das Mädchen ist mein! Ich einst ihr Gott, jetzt ihr Teufel!

**25** (Die Augen groß in einen Winkel geworfen.)

Eine Ewigkeit mit ihr auf ein Rad der Verdammnis geflochten — Augen in Augen wurzelnd — Haare zu Berge stehend gegen Haare — Auch unser hohles Wimmern in

e i n s geschmolzen — Und jetzt zu wiederholen meine Bärtlichkeiten, und jetzt ihr vorzusingen ihre Schwüre — Gott! Gott! Die Vermählung ist fürchterlich — aber ewig! (Er will schnell hinaus. Der Präsident tritt herein.)

## Fünfte Szene

Der Präsident und Ferdinand.

5

**Ferdinand** (zurücktretend). O! — Mein Vater!

**Präsident.** Sehr gut, daß wir uns finden, mein Sohn. Ich komme, dir etwas Angenehmes zu verkündigen und etwas, lieber Sohn, das dich ganz gewiß überraschen wird. Wollen wir uns setzen?

10

**Ferdinand** (sieht ihn lange Zeit starr an). Mein Vater! (Mit stärkerer Bewegung zu ihm gehend und seine Hand fassend.) Mein Vater! (Seine Hand küssend, vor ihm niederfallend.) O mein Vater!

**Präsident.** Was ist dir, mein Sohn? Steh auf. Deine Hand brennt und zittert.

15

**Ferdinand** (mit wilder, feuriger Empfindung). Verzeihung für meinen Undank, mein Vater! Ich bin ein verworfener Mensch. Ich habe Ihre Güte mißkannt. Sie meinten es mit mir so väterlich — O! Sie hatten eine weisagende Seele — jetzt ist's zu spät — Verzeihung! Verzeihung! 20  
Ihren Segen, mein Vater!

**Präsident** (beugt eine schulbloßene Miene). Steh auf, mein Sohn! Besinne dich, daß du mir Rätsel sprichst.

**Ferdinand.** Diese Millerin, mein Vater! — O, Sie kennen den Menschen — Ihre Wut war damals so gerecht, 25  
so edel, so väterlich warm — nur verfehlte der warme Vaterreifer des Weges — Diese Millerin!

**Präsident.** Martre mich nicht, mein Sohn. Ich verfluche meine Härte! Ich bin gekommen, dir abzubitten.

**Ferdinand.** Abbitten an m i r! — Verfluchen an m i r! — Ihre Mißbilligung war Weisheit. Ihre Härte  
5 war himmlisches Mitleid. — — Diese Millerin, Vater —

**Präsident.** Ist ein edles, ein liebes Mädchen. — Ich widerrufe meinen übereilten Verdacht. Sie hat meine Achtung erworben.

**Ferdinand** (springt erschüttert auf). Was? auch Sie? —  
10 Vater! auch Sie? — Und nicht wahr, mein Vater, ein Geschöpf wie die Unschuld? — Und es ist so menschlich, dieses Mädchen zu lieben!

**Präsident.** Sage so: Es ist ein Verbrechen, es nicht zu lieben.

15 **Ferdinand.** Unerhört! Ungeheuer! — Und Sie schauen ja doch sonst die Herzen so durch! Sahen sie noch dazu mit Augen des Hasses! — Heuchelei ohne Beispiel! — Diese Millerin, Vater —

**Präsident.** Ist es wert, meine Tochter zu sein. Ich  
20 rechne ihre Tugend für Ahnen und ihre Schönheit für Gold. Meine Grundsätze weichen deiner Liebe — sie sei dein!

**Ferdinand** (stürzt fürchterlich aus dem Zimmer). Das fehlte noch! — Leben Sie wohl, mein Vater. (26.)

**Präsident** (ihm nachgehend). Bleib! Bleib! Wohin stürmst  
25 du? (26.)

## Sechste Szene

Ein sehr prächtiger Saal bei der Lady

Lady und Sophie treten herein.

Lady. Also sahst du sie? Wird sie kommen?

Sophie. Diesen Augenblick. Sie war noch im Haus-  
gewand und wollte sich nur in der Geschwindigkeit um- 5  
kleiden.

Lady. Sage mir nichts von ihr — Stille — wie eine  
Verbrecherin zittere ich, die Glückliche zu sehen, die mit mei-  
nem Herzen so schrecklich harmonisch fühlt. — Und wie nahm  
sie sich bei der Einladung? 10

Sophie. Sie schien bestürzt, wurde nachdenkend, sah  
mich mit großen Augen an und schwieg. Ich hatte mich  
schon auf ihre Ausflüchte vorbereitet, als sie mit einem Blick,  
der mich ganz überraschte, zur Antwort gab: „Ihre Dame  
befiehlt mir, was ich morgen erbitten wollte.“ 15

Lady (sehr unruhig). Laß mich, Sophie. Beklage mich. Ich  
muß erröten, wenn sie nur das gewöhnliche Weib ist, und  
wenn sie mehr ist, verzagen.

Sophie. Aber, Milady — das ist die Laune nicht, eine  
Nebenbuhlerin zu empfangen. Erinnern Sie sich, wer Sie 20  
sind. Rufen Sie Ihre Geburt, Ihren Rang, Ihre Macht  
zu Hilfe. Ein stolzeres Herz muß die stolze Pracht Ihres  
Anblicks erheben.

Lady (zerstreut). Was schwätzt die Närrin da?

Sophie (booshaft). Oder es ist vielleicht Zufall, daß eben 25  
heute die kostbarsten Brillanten an Ihnen blitzen? Zufall,  
daß eben heute der reichste Stoff Sie bekleiden muß — daß  
Ihre Antichambre von Heibuden und Pagen wimmelt und



das Bürgermädchen im fürstlichsten Saal Ihres Palastes erwartet wird?

**Lady** (auf und ab voll Erbitterung). Vermünscht! Unerträglich!  
 Daß Weiber für Weiberschwächen solche Luchsaugen haben!  
 5 — — Aber wie tief, wie tief muß ich schon gesunken sein,  
 daß eine solche Kreatur mich ergründet!

**Ein Kammerdiener** (tritt auf). Mamsell Millerin —

**Lady** (zu Sophien). Hinweg, du! Entferne dich! (Drohend,  
 da diese noch zaudert.) Hinweg! Ich befehl' es! (Sophie geht ab,  
 10 Lady macht einen Gang durch den Saal.) Gut! Recht gut, daß  
 ich in Wallung kam. Ich bin, wie ich wünschte. (Zum Kam-  
 merdiener.) Die Mamsell mag hereintreten. (Kammerdiener geht.  
 Sie wirft sich in den Sofa und nimmt eine vornehm-nachlässige Lage an.)

### Siebente Szene

**Luise Millerin** tritt schüchtern herein und bleibt in einer großen Entfernung von der  
 15 **Lady** stehen; Lady hat ihr den Rücken zugewandt und betrachtet sie eine  
 Zeitlang aufmerksam in dem gegenüberstehenden Spiegel.

(Nach einer Pause.)

**Luise**. Gnädige Frau, ich erwarte Ihre Befehle.

**Lady** (dreht sich nach Luise um und nickt nur eben mit dem Kopf, fremd  
 20 und zurückgezogen). Aha! Ist Sie hier? — Ohne Zweifel  
 die Mamsell — eine gewisse — wie nennt man Sie doch?

**Luise** (etwas empfindlich). Miller nennt sich mein Vater,  
 und Ihre Gnaden s i c h i e n nach seiner Tochter.

**Lady**. Recht! Recht! ich entsinne mich — die arme  
 25 Geigerstochter, wovon neulich die Rede war. (Nach einer Pause  
 vor sich.) Sehr interessant, und doch keine Schönheit — (Raut  
 zu Luise.) Trete Sie näher, mein Kind. (Wieder vor sich.)  
 Augen, die sich im Weinen üben — wie lieb' ich sie,

diese Augen! (Wiederum laut.) Nur näher — nur ganz nah'.  
— Gutes Kind, ich glaube, du fürchtest mich!

Luiſe (groß, mit entſchiednem Ton). Nein, Milady. Ich verachte das Urtheil der Menge.

Lady (für ſich). Sieh doch! — und dieſen Trokzopf hat ſie von ihm. (Laut.) Man hat Sie mir empfohlen, Mamſell. Sie ſoll was gelernt haben und ſonſt auch zu leben wiſſen. — Nun ja, ich will's glauben — auch nähm' ich die ganze Welt nicht, einen ſo warmen Fürſprecher Lügen zu ſtrafen. 10

Luiſe. Doch kenn' ich niemand, Milady, der ſich Mühe gäbe, mir eine Patronin zu ſuchen.

Lady (geſchraubt). Mühe um die Klientin, oder Patronin?

Luiſe. Das iſt mir zu hoch, gnädige Frau.

Lady. Mehr Schelmerei, als dieſe offene Bildung ver-  
muten läßt! Luiſe nennt Sie ſich? Und wie jung, wenn man fragen darf? 15

Luiſe. Sechzehn geweſen.

Lady (ſteht raſch auf). Nun iſt's heraus! Sechzehn Jahre! Der erſte Puls dieſer Leidenschaft! — Auf dem unberührten Klavier der erſte einweihende Silberton! — Nichts iſt verführender. — Setz' dich, ich bin dir gut, liebes Mädchen. — Und auch er liebt zum erſtenmal — was Wunder, wenn ſich die Strahlen eines Morgenroths finden? (Sehr freundlich und ihre Hand ergreifend.) Es bleibt dabei, ich will dein Glück machen, Liebe. — Nichts, nichts als die ſüße, frühe verfliegende Träumerei. (Luiſen auf die Wange klopfend.) Meine Sophie heiratet. Du ſollſt ihre Stelle haben. — Sechzehn Jahr! Es kann nicht von Dauer ſein. 25

Luiſe (kußt ihr ehrerbietig die Hand). Ich danke für dieſe Gnade, Milady, alswenn ich ſie annehmen dürfte. 30

**Lady** (in Entrüstung zurückfallend). Man sehe die große Dame! Sonst wissen sich Jungfern Ihrer Herkunft noch glücklich, wenn sie Herrschaften finden. — Wo will denn Sie hinaus, meine Kostbare? Sind diese Finger zur Arbeit  
5 zu niedlich? Ist es Ihr bißchen Gesicht, worauf Sie so trotzig tut?

**Luiſe.** Mein Gesicht, gnädige Frau, gehört mir so wenig, als meine Herkunft.

**Lady.** Oder glaubt Sie vielleicht, das werde nimmer  
10 ein Ende nehmen? — Armes Geschöpf, wer dir das in den Kopf setzte — mag er sein, wer er will — er hat euch beide zum besten gehabt. Diese Wangen sind nicht im Feuer vergolbet. Was dir dein Spiegel für massiv und ewig verkauft, ist nur ein dünner, angeflogener Goldschaum, der  
15 deinem Anbeter über kurz oder lang in der Hand bleiben muß. — Was werden wir da n n machen?

**Luiſe.** Den Anbeter bedauern, Milady, der einen De m a n t kaufte, weil er in G o l d schien gefaßt zu sein.

**Lady** (ohne darauf achten zu wollen). Ein Mädchen von Ihren  
20 Jahren hat immer zween Spiegel zugleich, den wahren und ihren Bewunderer. — Die gefällige Geschmeidigkeit des letztern macht die rauhe Offenherzigkeit des erstern wieder gut. Der eine rügt eine häßliche Blatternarbe. Weit ge-  
25 fehlt, sagt der andere, es ist ein Grübchen der Grazien. Ihr guten Kinder glaubt j e n e m nur, was euch d i e s e r gesagt hat, hüpfst von einem zum andern, bis ihr zuletzt die Aussagen beider verwechselt. — — Warum begafft Sie mich so?

**Luiſe.** Verzeihen Sie, gnädige Frau — ich war soeben im Begriff, diesen prächtig blinkenden Rubin zu bewe-

nen, der es nicht wissen muß, daß seine Besitzerin so scharf wider Eitelkeit eifert.

**Lady** (erröthend). Reinen Seitensprung, Lise! — Wenn es nicht die Promessen Ihrer Gestalt sind, was in der Welt könnte Sie abhalten, einen Stand zu erwählen, der der einzige ist, wo Sie Manieren und Welt lernen kann, der einzige ist, wo Sie sich Ihrer bürgerlichen Vorurteile entledigen kann?

**Lise**. Auch meiner bürgerlichen Unschuld, Milady?

**Lady**. Läppischer Einwurf! Der ausgelassenste Bube 10 ist zu verzagt, uns etwas Beschimpfendes zuzumuten, wenn wir ihm nicht selbst ermunternd entgegengehn. Zeige Sie, wer Sie ist. Gebe Sie sich Ehre und Würde, und ich sage Ihrer Jugend für alle Versuchung gut.

**Lise**. Erlauben Sie, gnädige Frau, daß ich mich unter- 15 stehe, daran zu zweifeln. Die Paläste gewisser Damen sind oft die Freistätten der frechsten Ergötzlichkeit. Wer sollte der Tochter des armen Weigers den Heldenmut zutrauen, den Heldenmut, mitten in die Pest sich zu werfen, und doch dabei vor der Vergiftung zu schauern? Wer 20 sollte sich träumen lassen, daß Lady Milford ihrem Gewissen einen ewigen Skorpion halte, daß sie Geldsummen aufwende, um den Vorteil zu haben, jeden Augenblick schamrot zu werden? — Ich bin offenherzig, gnädige Frau. — Würde Sie mein Anblick ergötzen, wenn Sie einem Vergnügen 25 entgegengingen? Würden Sie ihn ertragen, wenn Sie zurückkämen? — O besser, besser, Sie lassen Himmelsstriche uns trennen — Sie lassen Meere zwischen uns fließen! — Sehen Sie sich wohl für, Milady! — Stunden der Nüchternheit, Augenblicke der E r s c h ö p f u n g könnten 30 sich melden — Schlangen der Reue könnten Ihren Busen

anfallen, und nun — welche Folter für Sie, im Gesicht Ihres Dienstmädchens die heitere Ruhe zu lesen, womit die Unschuld ein reines Herz zu belohnen pflegt. (Sie tritt einen Schritt zurück.) Noch einmal, gnädige Frau! Ich bitte sehr um Vergebung.

**Lady** (in großer innerer Bewegung herumgehend). Unerträglich, daß sie mir das sagt! Unerträglich, daß sie recht hat! (Zu Luise tretend und ihr starr in die Augen sehend.) Mädchen, du wirst mich nicht überlisten. So warm sprechen Meinen nicht. Hinter diesen Maximen lauert ein feurigeres Interesse, das dir meine Dienste besonders abscheulich malt — das dein Gespräch so erhitze — das ich (drohend) entdecken muß.

**Luise** (gelassen und edel). Und wenn Sie es nun entdecken? Und wenn Ihr verächtlicher Fersenstoß den beleidigten Wurm aufweckte, dem sein Schöpfer gegen Mißhandlung noch einen Stachel gab? — Ich fürchte Ihre Rache nicht, Lady. — Die arme Sünderin auf dem betüchtigten Fensterstuhl lacht zum Weltuntergang. — Mein Elend ist so hoch gestiegen, daß selbst Aufrichtigkeit es nicht mehr vergrößern kann. (Nach einer Pause, sehr ernsthaft.) Sie wollen mich aus dem Staub meiner Herkunft reißen. Ich will sie nicht zergliedern, diese verdächtige Gnade. Ich will nur fragen, was Milady bewegen konnte, mich für die Thür zu halten, die über ihre Herkunft erröthet? Was sie berechtigen konnte, sich zur Schöpferin meines Glücks aufzuwerfen, ehe sie noch wußte, ob ich mein Glück auch von ihren Händen empfangen wolle? — Ich hatte meinen ewigen Anspruch auf die Freuden der Welt zerrissen. Ich hatte dem Glück seine Übereilung vergeben — warum mahnen Sie mich aufs neu' an dieselbe? — Wenn selbst die Gott-

heit dem Blick der Erschaffenen ihre Strahlen verbirgt, daß nicht ihr oberster Seraph vor seiner Verfinsternung zurück-  
 schauere — warum wollen Menschen so grausam-barmherzig  
 sein? — Wie kommt es, Milady, das Ihr gepriesenes  
 Glück das Elend so gern um Neid und Bewunde- 5  
 rung anbettelt? — Hat Ihre Wonne die Verzweiflung so  
 nötig zur Folie? — O lieber! so gönnen Sie mir doch eine  
 Blindheit, die mich allein noch mit meinem barbarischen  
 Los versöhnt. — Fühlt sich doch das Insekt in einem Tropfen  
 Wassers so selig, als wär' es ein Himmelreich, so froh und 10  
 so selig, bis man ihm von einem Weltmeer erzählt, worin  
 Flotten und Walfische spielen! — — — Aber glü-  
 cklich wollen Sie mich ja wissen? (Nach einer Pause plötzlich zur  
 Lady hintretend und mit Ueberraschung sie fragend:) Sind Sie glück-  
 lich, Milady? (Diese verläßt sie schnell und betroffen, Luise folgt ihr und 15  
 hält ihr die Hand vor den Busen.) Hat dieses Herz auch die la-  
 chende Gestalt Ihres Standes? Und wenn wir jetzt Brust  
 gegen Brust und Schicksal gegen Schicksal austauschen soll-  
 ten — und wenn ich in kindlicher Unschuld — und wenn ich  
 auf Ihr Gewissen — und wenn ich als meine Mutter Sie 20  
 fragte — würden Sie mir wohl zu dem Tausche raten?

Lady (heftig bewegt in den Sofa sich werfend). Unerhört! Un-  
 begreiflich! Nein, Mädchen! Nein! Diese Größe hast  
 du nicht auf die Welt gebracht, und für einen Vater ist  
 sie zu jugendlich. Rüge mir nicht. Ich höre einen an- 25  
 dern Lehrer —

Luise (sein und scharf ihr in die Augen sehend). Es sollte mich  
 doch wundern, Milady, wenn Sie jetzt erst auf diesen  
 Lehrer fielen, und doch vorherin schon eine Kondition  
 für mich wußten. 30

Lady (springt auf). Es ist nicht auszuhalten! — Ja denn!

weil ich dir doch nicht entweichen kann. Ich kenn' ihn — weiß alles — weiß mehr, als ich wissen mag! (Plötzlich hält sie inne, darauf mit einer Festigkeit, die nach und nach bis beinahe zum Toben steigt.) Aber wag' es, Unglückliche — wag' es, ihn jetzt noch  
 5 zu lieben, oder von ihm geliebt zu werden — Was sage ich? — Wag' es, an ihn zu denken, oder einer von seinen Gedanken zu sein — Ich bin mächtig, Unglückliche — fürchterlich — So wahr Gott lebt! du bist verloren!

10 **Luiſe** (kandhafte). Ohne Rettung, Milady, ſobald Sie ihn zwingen, daß er Sie lieben muß.

**Lady**. Ich verſtehe dich — aber er ſoll mich nicht lieben! Ich will über dieſe ſchimpfliche Leidenschaft ſiegen, mein Herz unterdrücken und das deinige zermalmen. —  
 15 Feſſeln und Abgründe will ich zwiſchen euch werfen; eine Furie will ich mitten durch euren Himmel gehn; mein Name ſoll eure Klüſſe, wie ein Geſpenſt Verbrecher, auseinander ſcheuchen; deine junge blühende Geſtalt unter ſeiner Umarmung welk, wie eine Mumie, zuſammenfallen. — Ich  
 20 kann nicht mit ihm glücklich werden — aber du ſollſt es auch nicht werden — Wiſſe das, Elende! Seligkeit zerſtören iſt auch Seligkeit.

**Luiſe**. Eine Seligkeit, um die man Sie ſchon gebracht hat, Milady. Läßern Sie Ihr eigenes Herz nicht. Sie  
 25 ſind nicht fähig, das auszuüben, was Sie ſo drohend auf mich herabſchwören. Sie ſind nicht fähig, ein Geſchöpf zu quälen, das Ihnen nichts zuleide getan, als daß es empfunden hat wie Sie — aber ich liebe Sie um dieſer Wallung willen, Milady.

30 **Lady** (die ſich jetzt gefaßt hat). Wo bin ich? Wo war ich? Was hab' ich merken laſſen — Wen hab' ich's merken

lassen? — O Luise, edle, große, göttliche Seele! Vergib's einer Rasenden — Ich will dir kein Haar kränken, mein Kind. Wünsche! Fodre! Ich will dich auf den Händen tragen, deine Freundin, deine Schwester will ich sein. — Du bist arm — Sieh! (Einige Brillanten herunternehmend.) Ich will diesen Schmutz verkaufen — meine Garderobe, Pferd und Wagen verkaufen — d e i n sei alles, aber entsag' ihm! 5

**Luise** (tritt zurück voll Befremdung). Spottet sie einer Zweifelnden, oder sollte sie an der barbarischen That im Ernst keinen Anteil gehabt haben? — Ha! So könnt' ich mir ja noch den Schein einer Helbin geben und meine Ohnmacht zu einem Verdienst aufputzen. (Sie steht eine Weile gedankenvoll, dann tritt sie näher zur Lady, faßt ihre Hand und sieht sie starr und bedeutend an.) Nehmen Sie ihn denn hin, Milady! — Freiwilling tret' ich Ihnen ab den Mann, den man mit Haken der Hölle von meinem blutenden Herzen riß. — Vielleicht wissen Sie es selbst nicht, Milady, aber Sie haben den Himmel zweier Liebenden geschleift, voneinander gezerrt zwei Herzen, die G o t t aneinander band; zerschmettert ein Geschöpf, das ihm n a h e ging wie Sie, das er zur Freude schuf wie Sie, das ihn gepriesen hat wie Sie, und ihn nun nimmermehr preisen wird. — Lady! Ins Ohr des Allwissenden schreit auch der letzte Krampf des zertretenen Wurms — es wird ihm nicht gleichgültig sein, wenn man Seelen in seinen Händen mordet! Jetzt ist er I h n e n! Jetzt, Milady, nehmen Sie ihn hin! Kennen Sie in seine Arme! Reißten Sie ihn zum Altar — Nur vergessen Sie nicht, daß zwischen Ihren Brautfuß das G e s p e n s t einer S e l b s t m ö r d e r i n stürzen wird — Gott wird barmherzig sein — Ich kann mir nicht anders helfen! (Sie stürzt hinaus.) 30



## Achte Szene

**Lady** allein (steht erschüttert und außer sich, den starren Blick nach der Türe gerichtet, durch welche die Millerin weggeht; endlich erwacht sie aus ihrer Betäubung).

Wie war das? Wie geschah mir? Was sprach die Unglückliche? — Noch, o Himmel! noch zerreißen sie mein Ohr,  
 5 die fürchterlichen, mich verdammenden Worte: N e h m e n  
 S i e i h n h i n! — W e n, Unglückselige? Das Geschenk  
 deines Sterberöchelns — das schauervolle Vermächtnis  
 deiner Verzweiflung! Gott! Gott! Bin ich so tief ge-  
 sunken — so plötzlich von allen Thronen meines Stolzes  
 10 herabgestürzt, daß ich heißhungrig erwarte, was einer Bett-  
 lerin Großmut aus ihrem letzten Todeskampfe mir zuwer-  
 fen wird? — N e h m e n S i e i h n h i n! und das spricht  
 sie mit einem Tone, begleitet sie mit einem Blicke — —  
 Ha! Emilie! bist du d a r u m über die Grenzen deines Ge-  
 15 schlechts weggeschritten? Mußttest du d a r u m um den  
 prächtigen Namen des großen britischen W e i ß e s buhlen,  
 daß das prahlende Gebäude deiner E h r e neben der höheren,  
 Tugend einer verwahrlosten Bürgerdirne versinken soll?  
 — Nein, stolze Unglückliche! Nein! — B e s c h ä m e n  
 20 läßt sich Emilie Milford — doch b e s c h i m p f e n nie!  
 Auch ich habe Kraft, zu entsagen.

(Mit majestätischen Schritten auf und nieder.)

Vertriebe dich jetzt, weiches, leidendes Weib! — Fahret  
 hin, süße, goldne Bilder der Liebe — Großmut allein sei  
 25 jetzt meine Führerin! — — Dieses liebende Paar ist ver-  
 loren, oder Milford muß ihren Anspruch vertilgen und im  
 Herzen des Fürsten erlöschen! (Nach einer Pause, lebhaft.) Es ist  
 geschehen! — Gehoben das furchtbare Hindernis — zer-  
 brochen alle Bande zwischen mir und dem Herzog, gerissen



Lady. In deine Arme werf' ich mich, Tugend! — Nimm Sie  
auf, deine reuige Tochter Emilie! — 4. Akt. 8. Szene.



aus meinem Busen diese wütende Liebe! — In deine Arme werf' ich mich, Tugend! — Nimm sie auf, deine reuige Tochter Emilie! — Ha! wie mir so wohl ist! Wie ich auf einmal so leicht, so gehoben mich fühle! — Groß, wie eine fallende Sonne, will ich heut' vom Gipfel meiner 5  
Hohheit heruntersinken, meine Herrlichkeit sterbe mit meiner Liebe, und nichts als mein Herz begleite mich in diese stolze Verweisung. (Entschlossen zum Schreibtisch gehend.) Jetzt gleich muß es geschehen — jetzt auf der Stelle, ehe die Reize des lieben Jünglings den blutigen Kampf meines Herzens 10  
erneuern.

(Sie setzt sich nieder und fängt an zu schreiben.)

### Neunte Szene

**Lady.** Ein Kammerdiener. **Sophie,** hernach der Hofmarschall, zuletzt Bediente.

**Kammerdiener.** Hofmarschall von Kalb stehen im Vorzimmer mit einem Auftrag vom Herzog. 15

**Lady** (in der Hitze des Schreibens). Aufstaumeln wird sie, die fürstliche Drahtpuppe! Freilich! der Einfall ist auch drollig genug, so eine durchlauchtige Hirnschale auseinander zu treiben! — Seine Hoffschranzen werden wirbeln — das ganze Land wird in Gärung kommen. 20

**Kammerdiener** und **Sophie.** Der Hofmarschall, **Milady** —

**Lady** (dreht sich um). Wer? Was? — Desto besser! Diese Sorte von Geschöpfen ist zum Sacktragen auf der Welt. Er soll mir willkommen sein. 25

**Kammerdiener** (geht ab).

**Sophie** (ängstlich näher kommend). Wenn ich nicht fürchten

müßte, Milady, es wäre Vermessenheit — (Lady schreibt hitzig fort.) Die Millerin stürzte außer sich durch den Vorfaal — Sie glühen — Sie sprechen mit sich selbst. (Lady schreibt immer fort.) Ich erschrecke — Was muß geschehen sein?

5 **Hofmarschall** (tritt herein, macht dem Rücken der Lady tausend Verbeugungen; da sie ihn nicht bemerkt, kommt er näher, stellt sich hinter ihren Sessel, sucht den Zipfel ihres Kleides wegzukriegen und drückt einen Fuß darauf, mit furchtsamem Kichern). *Serenissimus* —

**Lady** (indem sie Sand streut und das Geschriebene durchfliegt). Er wird  
10 mir schwarzen Umdank zur Last legen. — Ich war eine Verlassene, er hat mich aus dem Elend gezogen. — Aus dem Elend? — Abscheulicher Tausch! — Zerreiße deine Rechnung, Verführer! Meine ewige *Schamröte* bezahlt sie mit Wucher.

15 **Hofmarschall** (nachdem er die Lady vergeblich von allen Seiten umgangen hat). Milady scheinen etwas distrairt zu sein — Ich werde mir wohl selbst die Kühnheit erlauben müssen. (Sehr laut.) *Serenissimus* schicken mich, Milady zu fragen, ob diesen Abend Baurhall sein werde oder teutsche  
20 Komödie?

**Lady** (lachend aufstehend). Eins von beiden, mein Engel — Unterdessen bringen Sie Ihrem Herzog diese Karte zum Dessert! (Gegen Sophien.) Du, Sophie, befehlst, daß man anspannen soll, und rufst meine ganze Garderobe in diesen  
25 Saal zusammen.

**Sophie** (geht ab voll Bestürzung). O Himmel! Was ahndet mir! Was wird das noch werden?

**Hofmarschall**. Sie sind erschauftert, meine Gnädige?

**Lady**. Um so weniger wird hier gelogen sein — Hurra,  
30 Herr Hofmarschall! Es wird eine Stelle vakant. Gut Wetter für Kuppler! (Da der Marschall einen zweifelhaften Blick

auf den Zettel wirft.) Lesen Sie, lesen Sie! Es ist mein Wille, daß der Inhalt nicht unter vier Augen bleibe.

**Hofmarschall** (liest, unterdessen sammeln sich die Bedienten der Lady im Hintergrund):

„Gnädigster Herr,

5

„Ein Vertrag, den Sie so leichtsinnig brachen, kann mich nicht mehr binden. Die Glückseligkeit Ihres Landes war die Bedingung meiner Liebe. Drei Jahre währte der Betrug. Die Binde fällt mir von den Augen; ich verabscheue Günstbezeugungen, die von den Tränen der Untertanen triesen. — Schenken Sie die Liebe, die ich Ihnen nicht mehr erwidern kann, Ihrem weinenden Lande, und lernen von einer britischen Fürstin Erbarmen gegen Ihr teutsches Volk. In einer Stunde bin ich über der Grenze.

15

Johanna Norfolk.“

**Alle Bedienten** (murmeln bestürzt durcheinander). Über der Grenze?

**Hofmarschall** (legt die Karte erschrocken auf den Tisch). Behüte der Himmel, meine Beste und Gnädige! Dem Überbringer müßte der Hals ebenso jucken, als der Schreiberin.

**Lady**. Das ist deine Sorge, du Goldmann — Leider weiß ich es, daß du und deinesgleichen am Nachbeten dessen, was andre getan haben, erwürgen! — Mein Rat wäre, man backte den Zettel in eine Wildpretpastete, so fänden ihn Serenissimus auf dem Teller —

**Hofmarschall**. Ciel! Diese Vermessenheit! — So erwägen Sie doch, so bedenken Sie doch, wie sehr Sie sich in Disgrace setzen, Lady!

**Lady** (wendet sich zu der versammelten Dienerschaft und spricht das Folg.)

20

gende mit der innigsten Nahrung). Ihr steht bestürzt, guten Leute, erwartet angstvoll, wie sich das Rätsel entwickeln wird? — Kommt näher, meine Lieben! — Ihr dientet mir redlich und warm, sahet mir öfter in die Augen, als in die Börse, 5 euer Gehorsam war eure Leidenschaft, euer Stolz — meine Gnade! — — Daß das Andenken eurer Treue zugleich das Gedächtnis meiner Erniedrigung sein muß! Trauriges Schicksal, daß meine schwärzesten Tage eure glücklichen waren! (Mit Thränen in den Augen.) Ich entlasse euch, meine 10 Kinder. — — Lady Milford ist nicht mehr, und Johanna von Norfolk zu arm, ihre Schuld abzutragen. — Mein Schatzmeister stürze meine Schatulle unter euch — Dieser Palast bleibt dem Herzog. — Der Ärmste von euch wird reicher von hinnen gehen, als seine Gebieterin. (Sie reicht 15 ihre Hände hin, die alle nacheinander mit Leidenschaft küssen.) Ich ver=st e h e euch, meine Guten — Lebt wohl! Lebt ewig wohl! (Faßt sich aus ihrer Beklemmung.) Ich höre den Wagen vor=fahren. (Sie reißt sich los, will hinaus, der Hofmarschall verrennt ihr den Weg.) Mann des Erbarmens, stehst du noch immer da?

20 **Hofmarschall** (der diese ganze Zeit über mit einem Geistesbankerott auf den Bettel sah). Und dieses Billet soll ich Seiner Hoch=fürstlichen Durchlaucht zu höchsteigenen Händen geben?

**Lady.** Mann des Erbarmens! zu höchsteigenen Händen, und sollst melden zu höchsteigenen Ohren, weil ich nicht bar= 25 fuß nach Voretto könne, so werde ich um den Taglohn ar=beiten, mich zu reinigen von dem Schimpf, ihn beherrscht zu haben.

(Sie eilt ab. Alle übrigen gehen sehr bewegt auseinander.)

## Fünfter Akt

Abends zwischen Nacht in einem Zimmer beim Musikanten

### Erste Szene

Luiſe ſißt ſtumm und ohne ſich zu rühren in dem finſterſten Winkel des Zimmers, den Kopf auf den Arm geſunken. Nach einer großen und tiefen Pauſe kommt Miller mit einer Handlaterne, leuchtet ängſtlich im Zimmer herum, ohne Luiſen zu bemerken, dann legt er den Hut auf den Tiſch und ſetzt die Laterne nieder. 5

Miller. Hier iſt ſie auch nicht. Hier wieder nicht. — Durch alle Gaſſen bin ich gezogen, bei allen Bekannten bin ich geweſen, auf allen Thoren hab' ich gefragt — mein Kind hat man nirgends geſehen. (Nach einigem Stillſchweigen.) Geduld, armer, unglücklicher Vater! Warte ab, bis es Morgen 10 wird. Vielleicht kommt deine Einzige dann ans Ufer geſchwommen. — — Gott! Gott! Wenn ich mein Herz zu abgöttiſch an dieſe Tochter hing? — Die Strafe iſt hart. Himmlischer Vater, hart! Ich will nicht murren, himmliſcher Vater, aber die Strafe iſt hart. (Er wirft ſich gramvoll 15 in einen Stuhl.)

Luiſe (ſpricht aus dem Winkel). Du tuſt recht, armer alter Mann! Verne bei Zeit noch verlieren.

Miller (ſpringt auf). Biſt du da, mein Kind? Biſt du? — Aber warum denn ſo einsam und ohne Licht? 20

Luiſe. Ich bin darum doch nicht einsam. Wenn's ſo recht ſchwarz wird um mich herum, hab' ich meine beſten Beſuche.

Miller. Gott bewahre dich! Nur der Gewiſſenswurm



schwärmt mit der Eule. Sünden und böse Geister scheuen das Licht.

Luiſe. Auch die Ewigkeit, Vater, die mit der Seele ohne Gehilfen redet.

5 Miller. Kind! Kind! Was für Reden ſind das?

Luiſe (ſteht auf und kommt vornwärts). Ich hab' einen harten Kampf gekämpft. Er weiß es, Vater. Gott gab mir Kraft. Der Kampf iſt entſchieden. Vater! man pflegt unſer Geſchlecht zart und zerbrechlich zu nennen. Glaub'  
 10 Er das nicht mehr. Vor einer Spinne ſchütteln wir uns, aber das ſchwarze Ungeheuer *V e r w e ſ u n g* drücken wir im Spaß in die Arme. Dieſes zur Nachricht, Vater. Seine Luiſe iſt luſtig.

Miller. Höre, Tochter! Ich wollte, du heulteſt. Du  
 15 geſiehlſt mir ſo beſſer.

Luiſe. Wie ich ihn überliſten will, Vater! Wie ich den Tyrannen betrügen will! — Die Liebe iſt ſchlauer als die Bosheit und kühner — das hat er nicht gewußt, der Mann mit dem traurigen Stern. — O! ſie ſind pſiffig, ſolang ſie  
 20 es nur mit dem Kopf zu tun haben; aber ſobald ſie mit dem Herzen anbinden, werden die Böswichter dumm — Mit einem Eid gedachte er ſeinen Betrug zu verſiegeln? Eide, Vater, binden wohl die Lebendigen, im Tode ſchmilzt auch der Sakramente eiſernes Band. Ferdinand wird ſeine  
 25 Luiſe kennen. — Will Er mir dies Villet beſorgen, Vater? Will Er ſo gut ſein?

Miller. An wen, meine Tochter?

Luiſe. Seltsame Frage! Die Unendlichkeit und mein Herz haben miteinander nicht Raum genug für einen einzigen Gedanken an i h n. — Wenn hätt' ich denn wohl an  
 30 ſonſt jemand ſchreiben ſollen?

**Miller** (unruhig). Höre, Luise! Ich erbreche den Brief.

**Luise.** Wie Er will, Vater — aber Er wird nicht klug daraus werden. Die Buchstaben liegen wie kalte Leichname da und leben nur Augen der Liebe.

**Miller** (leise). „Du bist verraten, Ferdinand — ein 5  
Bubenstück ohne Beispiel zerriß den Bund unsrer Herzen,  
aber ein schrecklicher Schwur hat meine Zunge gebunden,  
und dein Vater hat überall seine Hörcher gestellt. Doch,  
wenn du Mut hast, Geliebter — ich weiß einen d r i t t e n  
Ort, wo kein Eidschwur mehr bindet, und wohin ihm kein 10  
Hörcher geht.“ (Miller hält inne und sieht ihr ernsthaft ins Gesicht.)

**Luise.** Warum sieht Er mich so an? Ach! Er doch ganz aus, Vater.

**Miller.** „Aber Mut genug mußt du haben, eine finstre  
Straße zu wandeln, wo dir nichts leuchtet, als deine Luise 15  
und Gott. — Ganz nur L i e b e mußt du kommen, daheim  
lassen all deine Hoffnungen und alle deine brausenden  
Wünsche; nichts kannst du brauchen als dein Herz. Willst  
du — so brich auf, wenn die Glocke den zwölften Streich  
tut auf dem Karmeliterthurm. Bangt dir — so durch- 20  
streiche das Wort s t a r k vor deinem Geschlechte, denn ein  
Mädchen hat dich zu schanden gemacht.“ (Miller legt das Billet  
nieder, schaut lange mit einem schmerzlichen, starren Blick vor sich hinaus, endlich  
kehrt er sich gegen sie und sagt mit leiser, gebrochener Stimme:) Und dieser  
25  
dritte Ort, meine Tochter?

**Luise.** Er kennt ihn nicht, Er kennt ihn wirklich nicht,  
Vater? — Sonderbar! Der Ort ist zum Finden gemalt.  
Ferdinand wird ihn finden.

**Miller.** Hum! Rede deutlicher.

**Luise.** Ich weiß so eben kein liebliches Wort dafür — 30  
Er muß nicht erschrecken, Vater, wenn ich Ihm ein häßliches

nenne. Dieser Ort — o warum hat die Liebe nicht Namen erfunden! Den schönsten hätte sie diesem gegeben. Der dritte Ort, guter Vater — aber Er muß mich ausreden lassen — der dritte Ort ist das G r a b.

5 **Miller** (zu einem Sessel hinwankend). O mein Gott!

**Luiſe** (geht auf ihn zu und hält ihn). Nicht doch, mein Vater! das sind nur Schauer, die sich um das Wort herum lagern. — Weg mit diesem, und es liegt ein Brautbette da, worüber der Morgen seinen goldenen Teppich breitet und die Früh-  
10 linge ihre bunten Girlanden streun. Nur ein heulender Sünder konnte den Tod ein Gerippe schelten; es ist ein holder, niedlicher Knabe, blühend, wie sie den Liebesgott malen, aber so tückisch nicht — ein stiller, dienstbarer Genius, der der erschöpften Pilgerin Seele den Arm bietet über den  
15 Graben der Zeit, das Feenschloß der ewigen Herrlichkeit aufschließt, freundlich nickt und verschwindet.

**Miller**. Was hast du vor, meine Tochter? — Du willst eigenmächtig Hand an dich legen?

**Luiſe**. Nenn' Er es nicht so, mein Vater. Eine Gesellschaft räumen, wo ich nicht wohl gelitten bin — an einen  
20 Ort vorausspringen, den ich nicht länger missen kann — ist denn das Sünde?

**Miller**. Selbstmord ist die abscheulichste, mein Kind — die einzige, die man nicht mehr bereuen kann, weil Tod  
25 und Missetat zusammenfallen.

**Luiſe** (bleibt erstarrt stehen). Entsetzlich! — Aber so rasch wird es doch nicht gehn. Ich will in den Fluß springen, Vater, und im Hinuntersinken Gott den Allmächtigen um Erbarmung bitten.

30 **Miller**. Das heißt, du willst den Diebstahl bereuen, sobald du das Gestohlene in Sicherheit weißt. — Tochter!

Tochter! Gib acht, daß du Gottes nicht spottest, wenn du seiner am meisten vonnöten hast. O! es ist weit, weit mit dir gekommen! — Du hast dein Gebet aufgegeben, und der Barmherzige zog seine Hand von dir.

Luiſe. Ist L i e b e n denn Frevel, mein Vater? 5

Müller. Wenn du Gott liebst, wirst du nie bis zum Frevel lieben. — Du hast mich tief gebeugt, meine Einzige! tief, tief, vielleicht zur Grube gebeugt. — Doch, ich will dir dein Herz nicht n o c h schwerer machen. — Tochter! ich sprach vorhin etwas. Ich glaubte allein zu sein. Du hast 10 mich behorcht; und warum sollt' ich's noch länger geheim halten? Du warst mein Abgott. Höre, Luiſe, wenn du noch Platz für das Gefühl eines Vaters hast — Du warst mein alles. Jetzt verluſt du nicht mehr von deinem Eigentum. Auch ich hab' alles zu verlieren. Du siehst, 15 mein Haar fängt an grau zu werden. Die Zeit meldet sich allgemach bei mir, wo uns Vätern die Kapitale zu statuten kommen, die wir im Herzen unsrer Kinder anlegten. — Wirst du mich darum betrügen, Luiſe? Wirst du dich mit dem Hab und Gut deines Vaters auf und davon machen? 20

Luiſe (küßt seine Hand mit der heftigsten Rührung). Nein, mein Vater. Ich gehe als Seine große Schuldnerin aus der Welt und werde in der Ewigkeit mit Wucher bezahlen.

Müller. Gib acht, ob du dich da nicht verrecknest, mein Kind! (Sehr ernst und feierlich.) Werden wir uns dort wohl 25 noch finden? — Sieh, wie du blaß wirst! — Meine Luiſe begreift es von selbst, daß ich sie in jener Welt nicht wohl mehr einholen kann, weil ich nicht so f r ü h dahin eile, wie sie. (Luiſe stürzt ihm in den Arm, von Schauern ergriffen — Er drückt sie mit Feuer an seine Brust und fährt fort mit beschwörender Stimme.) O 30 Tochter! Tochter! Gefallene, vielleicht schon verlorene Tochter!

ter! Beherzige das ernsthafteste Vaterwort! Ich kann nicht über dich machen. Ich kann dir die Messer nehmen, du kannst dich mit einer Stricknadel töten. Für Gift kann ich dich bewahren, du kannst dich mit einer Schnur Perlen erwürgen. — Luise — Luise — nur w a r n e n kann ich dich noch — Willst du es darauf ankommen lassen, daß dein treuloses Gaukelbild auf der schrecklichen Brücke zwischen Zeit und Ewigkeit von dir weiche? Willst du dich vor des Allwissenden Thron mit der Flügel wagten: D e i n e t =  
 10 w e g e n, Schöpfer, bin ich da! — wenn deine strafbaren Augen ihre sterbliche Puppe suchen? — Und wenn dieser zerbrechliche Gott deines Gehirns, jetzt Wurm wie du, zu den Füßen deines Richters sich windet, deine gottlose Zuversicht in diesem schwankenden Augenblick Flügel strafft und  
 15 deine betrogenen Hoffnungen an die ewige Erbarmung verweist, die der Glende für sich selbst kaum erslehen kann — wie dann? (Nachdrucklicher, lauter.) Wie dann, Unglücksfelige? (Er hält sie fester, blickt sie eine Weile starr und durchbringend an, dann verläßt er sie schnell.) Jetzt weiß ich nichts mehr — (mit aufgehobener  
 20 Rechte) stehe dir, Gott Richter! für diese Seele nicht mehr. Tu, was du willst. Bring' deinem schlanken Jüngling ein Opfer, daß deine Teufel jauchzen und deine guten Engel zurücktreten. — Zieh hin! Lade alle deine Sünden auf, lade auch diese, die letzte, die entsetzlichste auf, und wenn die  
 25 Last noch zu leicht ist, so mache mein Fluch das Gewicht vollkommen. — Hier ist ein Messer — durchstich dein Herz, und (indem er laut weinend fortstürzen will) das Vaterherz!

Luise (springt auf und eilt ihm nach). Halt! Halt! O mein Vater! — Daß die Zärtlichkeit noch barbarischer zwingt, als  
 30 Tyrannenwut! — Was soll ich? Ich kann nicht! Was muß ich thun?

**Miller.** Wenn die Küsse deines Majors heißer brennen als die Tränen deines Vaters — stirb!

**Luiſe** (nach einem qualvollen Kampf, mit einiger Festigkeit). Vater! Hier ist meine Hand! Ich will — Gott! Gott! was tu' ich? was will ich? Vater, ich schwöre — Wehe mir, wehe! 5 Verbrecherin, wohin ich mich neige! — Vater, es sei! — Ferdinand — Gott sieht herab! — So zernicht' ich sein letztes Gedächtnis. (Sie zerreißt ihren Brief.)

**Miller** (stürzt ihr freudetrunken an den Hals). Das ist meine Tochter! Blick' auf! Um einen Liebhaber bist du leicht- 10 ter, dafür hast du einen glücklichen Vater gemacht. (Unter Lachen und Weinen sie umarmend.) Kind! Kind! das ich den Tag meines Lebens nicht wert war! Gott weiß, wie ich schlechter Mann zu diesem Engel gekommen bin! — Meine Luiſe, mein Himmelreich! — O Gott! ich verstehe ja wenig vom 15 Lieben, aber daß es eine Qual sein muß, aufzuhören — so was begreif' ich noch.

**Luiſe.** Doch hinweg aus dieser Gegend, mein Vater, — weg von der Stadt, wo meine Gespielfinnen meiner spotten, und mein guter Name dahin ist auf immerdar. — 20 Weg, weg, weit weg von dem Ort, wo mich so viele Spuren der verlorenen Seligkeit anreden — Weg, wenn es möglich ist —

**Miller.** Wohin du nur willst, meine Tochter. Das Brot unsers Herrgotts wächst überall, und Ohren wird er 25 auch meiner Geige bescheren. Ja! Laß auch alles dahingehn — Ich setze die Geschichte deines Grams auf die Laute, singe dann ein Lied von der Tochter, die, ihren Vater zu ehren, ihr Herz zerriß — wir betteln mit der Ballade von Türe zu Türe, und das Almosen wird köstlich schmecken 30 von den Händen der Weinenden —

## Zweite Szene

Ferdinand zu den Vorigen.

**Luiſe** (wird ihn zuerſt gewahr und wirft ſich Willern laut ſchreiend um den Hals). Gott! Da iſt er! Ich bin verloren.

**Miller.** Wo? Wer?

5 **Luiſe** (zeigt mit abgewandtem Geſicht auf den Major und drückt ſich feſter an ihren Vater). Er! Er ſelbſt! — Seh' Er nur um ſich, Vater — Mich zu ermorden, iſt er da.

**Miller** (erblickt ihn, fährt zurück). Was? Sie hier, Baron?

**Ferdinand** (kommt langſam näher, bleibt Luiſen gegenüber ſtehen und  
10 läßt den ſtarren forſchenden Blick auf ihr ruhen; nach einer Pauſe). Über-  
raſchtes Gewiſſen, habe Dank! Dein Bekenntniß iſt ſchred-  
lich, aber ſchnell und gewiß und erſpart mir die Folterung.  
— Guten Abend, Miller.

**Miller.** Aber um Gottes willen! Was wollen Sie,  
15 Baron? Was führt Sie her? Was ſoll dieſer Über-  
fall?

**Ferdinand.** Ich weiß eine Zeit, wo man den Tag in  
ſeine Sekunden zerſtückte, wo Sehnſucht nach mir ſich an die  
Gewichte der zögernden Wanduhr hing und auf den Über-  
20 ſchlag lauerte, unter dem ich erſcheinen ſollte — Wie  
kommt's, daß ich jetzt überrasche?

**Miller.** Gehen Sie, gehen Sie, Baron! — Wenn noch  
ein Funke von Menſchlichkeit in Ihrem Herzen zurückblieb,  
wenn Sie die nicht erwürgen wollen, die Sie zu lieben vor-  
25 geben, fliehen Sie, bleiben Sie keinen Augenblick länger.  
Der Segen war fort aus meiner Hütte, ſobald S i e einen  
Fuß darein ſetzten — S i e haben das Elend unter mein  
Dach gerufen, wo ſonſt nur die Freude zu Hauſe war. Sind

Sie noch nicht zufrieden? Wollen Sie auch in der Wunde noch w ü h l e n, die Ihre unglückliche Bekanntschaft meinem einzigen Kinde schlug?

**Ferdinand.** Wunderlicher Vater, jetzt komm' ich ja, deiner Tochter etwas Erfreuliches zu sagen. 5

**Miller.** Neue Hoffnungen etwa zu einer neuen Verzweiflung? — Geh, Unglücksbote! Dein Gesicht schimpft deine Ware.

**Ferdinand.** Endlich ist es erschienen, das Ziel meiner Hoffnungen! Lady Milford, das furchtbarste Hindernis 10 unsrer Liebe, flog diesen Augenblick aus dem Lande. Mein Vater billigt meine Wahl. Das Schicksal läßt nach, uns zu verfolgen. Unsre glücklichen Sterne gehen auf. — Ich bin jetzt da, mein gegebenes Wort einzulösen und meine Braut zum Altar abzuholen. 15

**Miller.** Hörst du ihn, meine Tochter? Hörst du ihn sein Gespötte mit deinen getäuschten Hoffnungen treiben? O wahrlich, Baron! es steht dem Verführer so schön, an seinem Verbrechen seinen Witz noch zu feigeln.

**Ferdinand.** Du glaubst, ich scherze. Bei meiner Ehre 20 nicht! Meine Aussage ist w a h r, wie die Liebe meiner Luise, und heilig will ich sie halten, wie s i e ihre Eide — ich kenne nichts Heiligers. — Noch zweifelst du? Noch kein freudiges Erröten auf den Wangen meiner schönen Gemahlin? Sonderbar! Die Lüge muß hier gangbare 25 Münze sein, wenn die Wahrheit so wenig Glauben findet. Ihr mißtraut meinen Worten? So glaubt diesem schriftlichen Zeugnis. (Er wirft Luise den Brief an den Marschall zu.)

**Luise** (schlägt ihn auseinander und sinkt leichenblaß nieder).

**Miller** (ohne das zu bemerken, zum Major). Was soll das bedeuten, Baron? Ich verstehe Sie nicht.



**Ferdinand** (fährt ihn zu Luise hin). Desto besser hat mich diese verstanden!

**Müller** (fällt an ihr nieder). O Gott! meine Tochter!

**Ferdinand**. Bleich wie der Tod! — Jetzt erst gefällt sie mir, deine Tochter! So schön war sie nie, die fromme, rechtschaffne Tochter — mit diesem Leichengesicht. — Der Odem des Weltgerichts, der den Firnis von jeder Lüge streift, hat jetzt die Schminke verblasen, womit die Tausendkünstlerin auch die Engel des Lichts hintergangen hat. —  
 10 Es ist ihr schönstes Gesicht! Es ist ihr e r s t e s w a h r e s Gesicht! Laß mich es küssen. (Er will auf sie zugehen.)

**Müller**. Zurück! Weg! Greife nicht an das Vaterherz, Knabe! Vor deinen Liebkosungen konnt' ich sie nicht bewahren, aber ich kann es vor deinen Mißhandlungen.

**Ferdinand**. Was willst du, Graukopf? Mit dir hab' ich nichts zu schaffen. Menge dich ja nicht in ein Spiel, das so offenbar verloren ist — oder bist du auch vielleicht klüger, als ich dir zugetraut habe? Hast du die Weisheit deiner sechzig Jahre zu den Buhlschaften deiner Tochter  
 20 geborgt und dies ehrwürdige Haar mit dem Gewerb' eines Kupplers geschändet? — O, wenn das n i c h t ist, unglücklicher alter Mann, lege dich nieder und stirb. — Noch ist es Zeit. Noch kannst du in dem süßen Tummel entschlafen: Ich war ein glücklicher Vater! — einen Augen-  
 25 blick später, und du schleuderst die giftige Natter ihrer höllischen Heimat zu, versuchst das Geschenk und den Geber und fährst mit der Gotteslästerung in die Grube. (Zu Luise.) Sprich, Unglückselige! Schriebst du diesen Brief?

**Müller** (warnend zu Luise). Um Gottes willen, Tochter!  
 30 Vergiß nicht! Vergiß nicht!

**Luise**. O dieser Brief, mein Vater —

**Ferdinand.** Daß er in die unrechten Hände fiel? —  
 Gepriesen sei mir der Zufall, er hat größere Thaten getan,  
 als die flügelnde Vernunft, und wird besser bestehn an je-  
 nem Tag, als der Witz aller Weisen — Zufall, sage ich? —  
 O, die Vorsehung ist dabei, wenn Sperlinge fallen, warum  
 nicht, wo ein Teufel entlarvt werden soll? — Antwort will  
 ich! — Schriebst du diesen Brief?

**Miller** (seitwärts zu ihr mit Beschwörung). Standhaft! Stand-  
 haft, meine Tochter! Nur noch das einzige Ja, und alles  
 ist überwunden. 10

**Ferdinand.** Lustig! Lustig! Auch der Vater be-  
 trogen! Alles betrogen! Nun sieh, wie sie dasteht, die  
 Schändliche, und selbst ihre Zunge nun ihrer letzten Lüge  
 den Gehorsam aufkündigt! Schwöre bei Gott! bei dem  
 fürchterlich wahren! Schriebst du diesen Brief? 15

**Luise** (nach einem qualvollen Kampf, worin sie durch Blicke mit ihrem  
 Vater gesprochen hat, fest und entscheidend). Ich schrieb ihn.

**Ferdinand** (bleibt erschrocken stehen). Luise — Nein! So wahr  
 meine Seele lebt! du lügst. — Auch die Unschuld bekennt sich  
 auf der Folterbank zu Freveln, die sie nie beging — Ich  
 fragte zu heftig — nicht wahr, Luise? — Du bekenntest  
 nur, weil ich zu heftig fragte?

**Luise.** Ich bekannte, was wahr ist!

**Ferdinand.** Nein, sag' ich! Nein! Nein! Du schriebst  
 nicht. Es ist deine Hand gar nicht — Und wäre sie's, 25  
 warum sollten Handschriften schwerer nachzumachen sein,  
 als Herzen zu verderben? — Rede mir wahr, Luise — oder  
 nein, nein, tu' es nicht, du könntest ja sagen, und ich wär'  
 verloren. — Eine Lüge, Luise! eine Lüge! — O, wenn du  
 jetzt eine wüßtest, mir hinwärfest mit der offenen Engel- 30  
 miene, nur mein Ohr, nur mein Aug' überredetest, dieses

Herz auch noch so abscheulich täuschtest — O Luise! Alle Wahrheit möchte dann mit diesem Hauch aus der Schöpfung wandern und die gute Sache ihren starren Hals von nun an zu einem höfischen Bückling beugen! (Mit scheuem, bebendem Ton.) Schriebst du diesen Brief?

**Luise.** Bei Gott! Bei dem fürchterlich wahren! Ja!

**Ferdinand** (nach einer Pause, im Ausdruck des tiefsten Schmerzens).  
Weib! Weib! — Das Gesicht, mit dem du jetzt vor mir stehst! — teile mit diesem Gesicht Paradiese aus, du wirst  
10 selbst im Reich der Verdammnis keinen Käufer finden.  
— Wußtest du, was du mir warest, Luise? Ohnmöglich!  
Nein! Du wußtest nicht, daß du mir alles warst!  
Alles! — Es ist ein armes verächtliches Wort, aber die  
Ewigkeit hat Mühe, es zu umwandern; Weltssysteme voll-  
15 enden ihre Bahnen darin — Alles! und so frevelhaft damit zu spielen — O, es ist schrecklich —

**Luise.** Sie haben mein Geständnis, Herr von Walter.  
Ich habe mich selbst verdammt. Gehen Sie nun! Verlassen Sie ein Haus, wo Sie so unglücklich waren.

20 **Ferdinand.** Gut! Gut! Ich bin ja ruhig — ruhig, sagt man, ist auch der schauernde Strich Landes, worüber die Pest ging — ich bin's. (Nach einigem Nachdenken.) Noch eine Bitte, Luise — die letzte! Mein Kopf brennt so fieberisch. Ich brauche Kühlung. — Willst du mir ein Glas  
25 Limonade zurecht machen? (Luise geht ab.)

## Dritte Szene

Ferdinand und Miller.

(Beide gehen, ohne ein Wort zu reden, einige Pausen lang auf den entgegengesetzten Seiten des Zimmers auf und ab.)

**Miller** (bleibt endlich stehen und betrachtet den Major mit trauriger Miene). Lieber Baron, kann es Ihren Gram vielleicht mindern, wenn ich Ihnen gestehe, daß ich Sie herzlich bedaure?

**Ferdinand**. Laß Er es gut sein, Miller. (Wieder einige Schritte.) Miller, ich weiß nur kaum noch, wie ich in Sein Haus kam — was war die Veranlassung?

**Miller**. Wie, Herr Major? Sie wollten ja Lektion auf der Flöte bei mir nehmen? Das wissen Sie nicht mehr?

**Ferdinand** (rasch). Ich sah Seine Tochter. (Wiederum einige Pausen.) Er hat nicht Wort gehalten, Freund. Wir akkordierten R u h e für meine einsamen Stunden. Er betrog mich und verkaufte mir Skorpionen. (Da er Millers Bewegung sieht.) Nein! Erschrick nur nicht, alter Mann. (Gerührt an seinem Hals.) Du bist nicht schuldig.

**Miller** (die Augen wischend). Das weiß der allwissende Gott!

**Ferdinand** (aufs neue hin und her, in düstres Grübeln versunken). Seltsam, o unbegreiflich seltsam spielt Gott mit uns. An dünnen unmerklichen Seilen hängen oft fürchterliche Gewichte. — Wüßte der Mensch, daß er an d i e s e m Apfel den Tod essen sollte — Hum! — wüßte er das? (Seßiger auf und nieder, dann Millers Hand mit starker Bewegung fassend.) Mann! ich bezahle dir dein bißchen Flöte zu teuer — — und du gewinnst nicht einmal — auch du verlierst — verlierst vielleicht alles. (Gepreßt von ihm weggehend.) Unglückseliges Flötenspiel, das mir nie hätte einfallen sollen.

**Miller** (sucht seine Rührung zu verbergen). Die Simonade bleibt auch gar zu lang außen. Ich denke, ich sehe nach, wenn Sie mir's nicht für übel nehmen —

**Ferdinand.** Es eilt nicht, lieber Miller (vor sich hin murmelt) — zumal für den Vater nicht. — Bleib' Er nur —  
 5 Was hatt' ich doch fragen wollen? — Ja! — Ist Luise Seine einzige Tochter? Sonst hat Er keine Kinder mehr?

**Miller** (warm). Habe sonst keins mehr, Baron —  
 10 wünsch' mir auch keins mehr. Das Mädel ist just so recht, mein ganzes Vaterherz einzustecken — hab' meine ganze Barschaft von Liebe an der Tochter schon zugelegt.

**Ferdinand** (heftig erschüttert). Ha! — — Seh' Er doch lieber nach dem Trank, guter Miller. (Miller geht ab.)

### Vierte Szene

**Ferdinand** allein.

15 Das einzige Kind! — Fühlst du das, Mörder? Das einzige! Mörder! hörst du, das einzige? — Und der Mann hat auf der großen Welt Gottes nichts, als sein Instrument und das einzige — Du willst's ihm rauben? — Rauben? — Rauben den letzten Notpfenning einem Bettler? Die  
 20 Krücke zerbrochen vor die Füße werfen dem Lahmen? Wie? Hab' ich auch Brust für das? — — Und wenn er nun heimelt und nicht erwarten kann, die ganze Summe seiner Freuden vom Gesicht dieser Tochter herunter zu zählen, und hereintritt und sie daliegt, die Blume — welf — tot —  
 25 zertreten, mutwillig — die letzte, einzige, unüberschwengliche Hoffnung — Ha! und er dasteht vor ihr, und dasteht und ihm die ganze Natur den lebendigen Odem anhält und

sein erstarrter Blick die entvölkerte Unendlichkeit fruchtlos durchwandert, Gott sucht und Gott nicht mehr finden kann und leerer zurückkommt — — Gott! Gott! Aber auch mein Vater hat diesen einzigen Sohn — den einzigen Sohn, doch nicht den einzigen Reichtum. — (Nach einer Pause.) 5  
 Doch wie? was verliert er denn? Das Mädchen, dem die heiligsten Gefühle der Liebe nur Puppen waren, wird es den Vater glücklich machen können? — Es wird nicht! Es wird nicht! Und ich verdiene noch Dank, daß ich die Ratter zertrete, ehe sie auch noch den Vater verwundet. 10

### Fünfte Szene

Miller, der zurückkommt, und Ferdinand.

**Miller.** Gleich sollen Sie bedient sein, Baron. Draußen sitzt das arme Ding und will sich zu Tode weinen. Sie wird Ihnen mit der Limonade auch Tränen zu trinken geben. 15

**Ferdinand.** Und wohl, wenn's nur Tränen wären! — — Weil wir vorhin von der Musik sprachen, Miller — (eine Börse ziehend) ich bin noch Sein Schuldner.

**Miller.** Wie? Was? Gehen Sie mir, Baron! Woher halten Sie mich? Das steht ja in guter Hand. Tun Sie mir doch den Schimpf nicht an, und sind wir ja, will's Gott, nicht das letzte Mal beieinander. 20

**Ferdinand.** Wer kann das wissen? Nehm' Er nur. Es ist für Leben und Sterben.

**Miller** (lachend). O deswegen, Baron! Auf den Fall, 25  
 den! ich, kann man's wagen bei Ihnen.

**Ferdinand.** Man wagte wirklich — Hat Er nie gehört,

daß Jünglinge gefallen sind — Mädchen und Jünglinge, die Kinder der Hoffnung, die Lustschlösser betrogener Väter — Was Wurm und Alter nicht tun, kann oft ein Donner-  
schlag ausrichten — Auch Seine Luise ist nicht unsterblich.

5 **Miller.** Ich hab' sie von Gott.

**Ferdinand.** Hör' Er — ich sag' Ihm, sie ist nicht unsterblich. Diese Tochter ist Sein Augapfel. Er hat sich mit Herz und Seel' an diese Tochter gehängt. Sei Er vorsichtig, Miller. Nur ein verzweifelter Spieler setzt alles  
10 auf einen einzigen Wurf. Einen Waghals nennt man den Kaufmann, der auf e i n Schiff sein ganzes Vermögen ladet. — Hör' Er, denk' Er der Warnung nach. — — Aber warum nimmt Er Sein Geld nicht?

**Miller.** Was, Herr? Die ganze allmächtige Börse?  
15 Wohin denken Euer Gnaden?

**Ferdinand.** Auf meine Schuldigkeit — Da! (Er wirft den Beutel auf den Tisch, daß Goldstücke herausfallen.) Ich kann den Quark nicht eine Ewigkeit so halten.

**Miller** (bestürzt). Was beim großen Gott? Das klang  
20 nicht wie Silbergeld! (Er tritt zum Tisch und ruft mit Entsetzen.) Wie, um aller Himmel willen, Baron? Baron? Wo sind Sie? Was treiben Sie, Baron? Das nenn' ich mir Zerstreuung! (Mit zusammenge schlagenen Händen.) Hier liegt ja — oder bin ich verheert, oder — Gott verdamme mich! Da  
25 g r e i ß' ich ja das bare, gelbe, leibhafte Gottesgold — — Nein, Satanas! Du sollst mich nicht daran kriegen!

**Ferdinand.** Hat Er Alten oder Neuen getrunken, Miller?

**Miller** (grob). Donner und Wetter! Da schauen Sie  
30 nur hin! — Gold!

**Ferdinand.** Und was nun weiter?

**Miller.** Ins Henters Namen — ich sage — ich bitte Sie um Gottes Christi willen — Gold!

**Ferdinand.** Das ist nun freilich etwas Merkwürdiges.

**Miller** (nach einigem Stillschweigen zu ihm gehend, mit Empfindung). Gnädiger Herr, ich bin ein schlichter, gerader Mann — 5 wenn Sie mich etwa zu einem Bubenstück anspannen wollen — denn so viel Geld läßt sich, weiß Gott, nicht mit etwas Gutem verdienen.

**Ferdinand** (bewegt). Sei Er ganz getrost, lieber Miller. Das Geld hat Er längst verdient, und Gott bewahre mich, 10 daß ich mich mit Seinem guten Gewissen dafür bezahlt machen sollte.

**Miller** (wie ein Halbnarr in die Höhe springend). Mein also! Mein! Mit des guten Gottes Wissen und Willen, mein! (Nach der Türe laufend, schreiend.) Weib! Tochter! Viktoria! 15 Herbei! (Zurückkommend.) Aber du lieber Himmel! wie komm' ich denn so auf einmal zu dem ganzen grausamen Reichtum? Wie verdien' ich ihn? lohn' ich ihn? Ge?

**Ferdinand.** Nicht mit Seinen Musikstunden, Miller — Mit dem Geld hier bezahl' ich Ihn, (von Schauern ergriffen hält 20 er inne) bezahl' ich Ihn (nach einer Pause mit Behmut) den dreimonatlangen glücklichen Traum von Seiner Tochter.

**Miller** (saßt seine Hand, die er stark drückt). Gnädiger Herr! Wären Sie ein schlechter, geringer Bürgersmann — (rasch) 25 und mein Mädel liebte Sie nicht — erstechen wollt' ich's, das Mädel! (Wieder beim Geld, darauf niedergefallen.) Aber da hab' ich ja nun alles und Sie nichts, und da werd' ich nun das ganze Gaudium wieder herausblechen müssen? Ge?

**Ferdinand.** Laß Er sich das nicht ansechten, Freund — Ich reise ab, und in dem Land, wo ich mich zu setzen gedenke, 30 gelten die Stempel nicht.



**Miller** (unterdessen mit unverwandten Augen auf das Gold hingestet, voll Entzückung). Bleibt's also mein? Bleibt's? — Aber das tut mir nur leid, daß Sie verreisen. — Und wart', was ich jetzt auftreten will! Wie ich die Badden jetzt voll nehmen  
 5 will! (Er setzt den Hut auf und schließt durch das Zimmer.) Und auf dem Markt will ich meine Musikstunden geben und Numero fünfe Dreikönig rauchen, und wenn ich wieder auf den Dreibackenplatz sitze, soll mich der Teufel holen. (Will fort.)

**Ferdinand**. Bleib' Er! Schweig' Er! und streich'  
 10 Er Sein Geld ein! (Nachdrücklich.) Nur diesen Abend noch schweig' Er und geb' Er, mir zu Gefallen, von nun an keine Musikstunden mehr.

**Miller** (noch hitziger und ihn hart an der Weste fassend, voll inniger Freude). Und, Herr! meine Tochter! (Ihn wieder loslassend.) Geld  
 15 macht den Mann nicht — Geld nicht — Ich habe Kartoffeln gegessen oder ein wildes Huhn; satt ist satt, und dieser Rock da ist ewig gut, wenn Gottes liebe Sonne nicht durch den Ärmel scheint. — Für mich ist das Plunder — Aber dem Mäd'el soll der Segen bekommen; was ich ihr nur an den  
 20 Augen absehen kann, soll sie haben —

**Ferdinand** (fällt rasch ein). Stille, o stille —

**Miller** (immer feuriger). Und soll mir Französisch lernen aus dem Fundament, und Menuettanzen und Singen, daß man's in den Zeitungen lesen soll; und eine Haube soll  
 25 sie tragen, wie die Hofrätstöchter, und einen Ridesbarri, wie sie's heißen, und von der Geigerstochter soll man reden auf vier Meilen weit —

**Ferdinand** (ergreift seine Hand mit der schrecklichsten Bewegung). Nichts mehr! Nichts mehr! Um Gottes willen, schweig'  
 30 Er still! Nur noch h e u t e schweig' Er still! Das sei der einzige Dank, den ich von Ihm fodre.

## Sechste Szene

Luise, mit der Simonade, und die Vorigen.

**Luise** (mit rotgeweinten Augen und zitternder Stimme, indem sie dem Major das Glas auf einem Teller bringt). Sie befehlen, wenn sie nicht stark genug ist.

**Ferdinand** (nimmt das Glas, setzt es nieder und dreht sich rasch gegen 5  
Miller). O, beinahe hätt' ich das vergessen! — Darf ich  
Ihn um etwas bitten, lieber Miller? Will Er mir einen  
kleinen Gefallen tun?

**Miller**. Tausend für einen! Was befehlen — —

**Ferdinand**. Man wird mich bei der Tafel erwarten. 10  
Zum Unglück hab' ich eine sehr böse Laune. Es ist mir  
ganz unmöglich, unter Menschen zu gehn. — Will Er einen  
Gang tun zu meinem Vater und mich entschuldigen?

**Luise** (erschrickt und fällt schnell ein). Den Gang kann ja ich tun.

**Miller**. Zum Präsidenten? 15

**Ferdinand**. Nicht zu ihm selbst. Er übergibt Seinen  
Auftrag in der Garderobe einem Kammerdiener. — Zu  
Seiner Legitimation ist hier meine Uhr. — Ich bin noch da,  
wenn er wieder kommt. — Er wartet auf Antwort.

**Luise** (sehr ängstlich). Kann ich denn das nicht auch be- 20  
sorgen?

**Ferdinand** (zu Miller, der eben fort will). Halt, und noch  
etwas! Hier ist ein Brief an meinen Vater, der diesen  
Abend an mich eingeschlossen kam — vielleicht dringende  
Geschäfte — Es geht in e i n e r Bestellung hin — 25

**Miller**. Schon gut, Baron!

**Luise** (hängt sich an ihn, in der entsehltesten Bangigkeit). Aber, mein  
Vater, dies alles könnt' ich ja recht gut besorgen.

**Miller.** Du bist allein, und es ist finstre Nacht, meine Tochter. (Ab.)

**Ferdinand.** Leuchte deinem Vater, Luise! (Während dem, daß sie Millern mit dem Licht begleitet, tritt er zum Tisch und wirft Ost in  
5 das Glas Simonade.) Ja! Sie soll dran! Sie soll! Die obern Mächte nickten mir ihr schreckliches Ja herunter, die Rache des Himmels unterschreibt, ihr guter Engel läßt sie fahren —

### Siebente Szene

#### Ferdinand und Luise

10 Sie kommt langsam mit dem Lichte zurück, setzt es nieder und stellt sich auf die entgegengesetzte Seite vom Major, das Gesicht auf den Boden geschlagen, und nur zuweilen furchtzaam und verstohlen nach ihm herübersehend. Er steht auf der andern Seite und sieht starr vor sich hinaus.

(Großes Stillschweigen, das diesen Auftritt ankündigen muß.)

15 **Luise.** Wollen Sie mich akkompagnieren, Herr von Walter, so mach' ich einen Gang auf dem Fortepiano. (Sie öffnet den Panton.)

(Ferdinand gibt ihr keine Antwort. Pause.)

**Luise.** Sie sind mir auch noch Revanche auf dem Schach-  
20 Brett schuldig. Wollen wir eine Partie, Herr von Walter?

(Eine neue Pause.)

**Luise.** Herr von Walter, die Briefftasche, die ich Ihnen einmal zu stücken versprochen — ich habe sie angefangen. — Wollen Sie das Dessin nicht befehen?

25 (Wieder eine Pause.)

**Luise.** O, ich bin sehr elend!

**Ferdinand** (in der bisherigen Stellung). Das könnte wahr sein.

**Luiſe.** Meine Schuld iſt es nicht, Herr von Walter, daß Sie ſo ſchlecht unterhalten werden.

**Ferdinand** (lacht beleidigend vor ſich hin). Denn was kannſt du für meine blöde Verſcheidenheit?

**Luiſe.** Ich hab' es ja wohl gewußt, daß wir jetzt nicht 5  
zuſammen taugen. Ich erſchrak auch gleich, ich bekenne es,  
als Sie meinen Vater verſchieden. — Herr von Walter, ich  
vermute, dieſer Augenblick wird uns beiden gleich unerträglich  
ſein — Wenn Sie mir's erlauben wollen, ſo geh' ich  
und bitte einige von meinen Bekannten her. 10

**Ferdinand.** O ja doch, das tu'. Ich will auch gleich  
gehn und von den meinigen bitten.

**Luiſe** (ſieht ihn ſtugend an). Herr von Walter?

**Ferdinand** (ſehr hämiſch). Bei meiner Ehre! der geſchei-  
teſte Einfall, den ein Menſch in dieſer Lage nur haben kann. 15  
Wir machen aus dieſem verdrießlichen Duett eine Luſtbar-  
keit und rächen uns mit Hilfe gewiſſer Galanterien an den  
Grillen der Liebe.

**Luiſe.** Sie ſind aufgeräumt, Herr von Walter.

**Ferdinand.** Ganz außerordentlich, um die Knaben auf 20  
dem Markt hinter mir her zu jagen! Nein! in Wahrheit,  
Luiſe! dein Beiſpiel bekehrt mich — du ſollſt meine Lehrerin  
ſein. Toren ſind's, die von ewiger Liebe ſchwärzen. Ewi-  
ges Einerlei widerſteht, Veränderung nur iſt das Salz des  
Vergnügens. — Topp, Luiſe! Ich bin dabei — Wir hüpfen 25  
von Roman zu Romane, wälzen uns von Schlamm zu  
Schlamm — du dahin — ich dorthin — Vielleicht, daß  
meine verlorene Ruhe ſich in einem Bordell wieder finden  
läßt — vielleicht, daß wir dann nach dem luſtigen Wettlauf,  
zwei modernde Gerippe, mit der angenehmſten Überraschung 30  
von der Welt zum zweitenmal aufeinander ſtoßen, daß wir

uns da an dem gemeinschaftlichen Familienzug, den kein Kind dieser Mutter verleugnet; wie in Komödien wieder erkennen, daß Ekel und Scham noch eine Harmonie veranstalten, die der zärtlichsten Liebe unmöglich gewesen ist.

5 **Luiſe.** O Jüngling! Jüngling! Unglücklich biſt du ſchon; willſt du es auch noch verdienen?

**Ferdinand** (ergrimmt durch die Zähne murmelnd). Unglücklich bin ich? Wer hat dir das geſagt? Weib, du biſt zu ſchlecht, um ſelbſt zu empfinden — womit kannſt du eines andern  
10 Empfindungen wägen? — Unglücklich, ſagte ſie? — Ha! dieſes Wort könnte meine Mut aus dem Grabe ruſen! — Unglücklich mußt' ich werden, das wußte ſie. Tod und Verdammnis! das wußte ſie, und hat mich dennoch verraten. — Siehe, Schlange! Das war der einzige Fleck der Ver-  
15 gebung — deine Ausſage bricht dir den Hals. — Bis jetzt konnt' ich deinen Frevel mit deiner Einfalt beſchönigen, in meiner V e r a c h t u n g wärſt du beinahe meiner R a c h e entſprungen. (Indem er haſtig das Glas ergreift.) Alſo leichtſinnig warſt du nicht — dumm warſt du nicht — du warſt nur  
20 ein Teufel. (Er trinkt.) Die Limonade iſt matt wie deine Seele — Verſuche!

**Luiſe.** O Himmel! Nicht umſonſt hab' ich dieſen Auftritt gefürchtet.

**Ferdinand** (gebieteriſch). Verſuche!

25 **Luiſe** (nimmt das Glas etwas unwillig und trinkt).

**Ferdinand** (wenbet ſich, ſobald ſie das Glas an den Mund ſetzt, mit einer plötzlichen Erblaſſung weg und eilt nach dem hinterſten Winkel des Zimmers).

**Luiſe.** Die Limonade iſt gut.

30 **Ferdinand** (ohne ſich umzukehren, von Schauer geſchüttelt). Wohl bekomm's!

**Luiſe** (nachdem ſie es niebergeſetzt). O, wenn Sie wiſſten, Walter, wie ungeheuer Sie meine Seele beleidigen!

**Ferdinand**. Hum!

**Luiſe**. Es wird eine Zeit kommen, Walter —

**Ferdinand** (wieder vorwärts kommend). O! Mit der Zeit 5  
wären wir fertig.

**Luiſe**. Wo der heutige Abend ſchwer auf Ihr Herz fallen dürfte —

**Ferdinand** (ſingt an ſtärker zu gehen und beunruhigter zu werden, indem er Schärpe und Degen von ſich wirft). Gute Nacht, Herrendienſt! 10

**Luiſe**. Mein Gott! Wie wird Ihnen?

**Ferdinand**. Heiß und enge — will mir's bequemer machen.

**Luiſe**. Trinken Sie! Trinken Sie! Der Trank wird Sie kühlen. 15

**Ferdinand**. Das wird er auch ganz gewiß. — Die Meze iſt gutherzig — doch! das ſind alle!

**Luiſe** (mit dem vollen Ausdruck der Liebe ihm in die Arme eilend). Das deiner Luiſe, Ferdinand?

**Ferdinand** (drückt ſie von ſich). Fort! Fort! Dieſe ſanfte, 20 ſchmelzende Augen weg! Ich erliege. Komm in deiner ungeheuren Furchtbarkeit, Schlange, ſpring an mir auf, Wurm! — Krame vor mir deine gräßliche Knoten aus, bäume deine Wirbel zum Himmel — ſo abſcheulich, als dich jemals der Abgrund ſah. — Nur keinen Engel mehr — nur 25 jetzt keinen Engel mehr! — Es iſt zu ſpät — ich muß dich zertreten, wie eine Natter, oder verzweifeln — Erbarme dich!

**Luiſe**. O! Daß es ſo weit kommen mußte!

**Ferdinand** (ſie von der Seite betrachtend). Dieſes ſchöne Werk des himmliſchen Bildners — Wer kann das glauben? — 30 Wer ſollte das glauben? (Ihre Hand faſſend und emporhaltend.) Ich

will dich nicht zur Rede stellen, Gott Schöpfer — Aber warum denn dein Gift in so schönen Gefäßen? — — Kann das Laster in diesem milden Himmelstrich fortkommen? — O, es ist seltsam.

5 **Luiſe.** Das anzuhören, und ſchweigen zu müſſen!

**Ferdinand.** Und die ſüße, melodische Stimme — wie kann ſo viel Wohlklang kommen aus zerrissenen Saiten? (Mit trunkenem Aug' auf ihrem Anblick verweilend.) Alles ſo schön — ſo voll Ebenmaß — ſo göttlich vollkommen! — Überall das  
10 Werk ſeiner himmliſchen Schäferſtunde! Bei Gott! als wäre die große Welt nur entſtanden, den Schöpfer für dieſes Meiſterſtück in Laune zu ſetzen! — — Und nur in der Seele ſollte Gott ſich vergriffen haben? Iſt es möglich, daß dieſe empörende Mißgeburt in die Natur ohne  
15 Tadel kam? (Indem er ſie ſchnell verläßt.) Oder ſah er einen Engel, unter dem Meißel hervorgehen und half dieſem Irrtum in der Eile mit einem deſto ſchlechteren Herzen ab?

**Luiſe.** O des frevelhaften Eigenſinns! Ehe er ſich eine Übereilung geſtände, greift er lieber den Himmel an.

20 **Ferdinand** (Kürzt ihr heftig weinend an den Hals). Noch einmal, Luiſe! — Noch einmal, wie am Tag unſers erſten Kuſſes, da du Ferdinand ſtammelteſt und das erſte Du auf deine brennenden Lippen trat — O, eine Saat unendlicher, unausſprechlicher Freuden ſchien in dem Augenblick wie in der  
25 Knospe zu liegen — Da lag die Ewigkeit wie ein schöner Maitag vor unſern Augen; goldne Jahrtauſende hüpfen, wie Bräute, vor unſrer Seele vorbei. — — Da war ich der Glückliche! — O Luiſe! Luiſe! Luiſe! Warum haſt du mir das getan?

30 **Luiſe.** Weinen Sie, weinen Sie, Walter. Ihre Wehmut wird gerechter gegen mich ſein, als Ihre Entriſtung.

**Ferdinand.** Du betrügst dich. Das sind ihre Tränen nicht — nicht jener warme, wolllüstige Tau, der in die Wunde der Seele balsamisch fließt und das starre Rad der Empfindung wieder in Gang bringt. Es sind einzelne — kalte Tropfen — das schauerliche ewige Lebenswohl meiner 5 Liebe. (Fürchtbar-feierlich, indem er die Hand auf ihren Kopf sinken läßt.) Tränen um deine Seele, Luise — Tränen um die Gottheit, die ihres unendlichen Wohlwollens hier verfehlte, die so mutwillig um das herrlichste ihrer Werke kommt. — O, mich dünkt, die ganze Schöpfung sollte den Flor anlegen und 10 über das Beispiel betreten sein, daß in ihrer Mitte geschieht. — Es ist was Gemeines, daß Menschen fallen und Paradiese verloren werden; aber wenn die Pest unter Engel wüthet, so rufe man Trauer aus durch die ganze Natur.

**Luise.** Treiben Sie mich nicht aufs äußerste, Walter! 15 Ich habe Seelenstärke so gut wie eine — aber sie muß auf eine menschliche Probe kommen. Walter, das Wort noch und dann geschieden. — — Ein entsetzliches Schicksal hat die Sprache unsrer Herzen verwirrt. Dürft' ich den Mund aufthun, Walter, ich könnte dir Dinge sagen — ich könnte — 20 — aber das harte Verhängnis band meine Zunge, wie meine Liebe, und dulden muß ich's, wenn du mich wie eine gemeine Meze mißhandelst.

**Ferdinand.** Fühlst du dich wohl, Luise?

**Luise.** Wozu diese Frage? 25

**Ferdinand.** Sonst sollte mir's leid um dich tun, wenn du mit dieser Lüge von hinnen müßtest.

**Luise.** Ich beschwöre Sie, Walter —

**Ferdinand** (unter heftigen Bewegungen). Nein! Nein! Zu satanisch wäre diese Rache! Nein, Gott bewahre mich! in 30 j e n e Welt hinaus will ich's nicht treiben — Luise! Hast



du den Marschall geliebt? Du wirst nicht mehr aus diesem Zimmer gehen.

**Luise.** Fragen Sie, was Sie wollen. Ich antworte nichts mehr. *(Sie setzt sich nieder.)*

5 **Ferdinand** *(ernster).* Sorge für deine unsterbliche Seele, Luise! — Hast du den Marschall geliebt? Du wirst nicht mehr aus diesem Zimmer gehen.

**Luise.** Ich antworte nichts mehr.

**Ferdinand** *(fällt in fürchterlicher Bewegung vor ihr nieder).* Luise!  
10 Hast du den Marschall geliebt? Ehe dieses Licht noch ausbrennt — stehst du — vor Gott!

**Luise** *(fährt erschrocken in die Höhe).* Jesus! Was ist das?  
— — — und mir wird sehr übel. *(Sie sinkt auf den Sessel zurück.)*

**Ferdinand.** Schon? — Über euch Weiber und das  
15 ewige Rätsel! Die zärtliche Nerve hält Freveln fest, die die Menschheit an ihren Wurzeln zernagen; ein elender Gran Arsenik wirft sie um.

**Luise.** Gift! Gift! O mein Herrgott!

**Ferdinand.** So fürcht' ich. Deine Limonade war in  
20 der Hölle gewürzt. Du hast sie dem Tod zugetrunken.

**Luise.** Sterben! Sterben! Gott Allbarmherziger! Gift in der Limonade und sterben! — O, meiner Seele erbarme dich, Gott der Erbarmere!

**Ferdinand.** Das ist die Hauptsache. Ich bitt' ihn  
25 auch darum.

**Luise.** Und meine Mutter — mein Vater — Heiland der Welt! mein armer, verlorener Vater! Ist keine Rettung mehr? Mein junges Leben — und keine Rettung! Und muß ich jetzt schon dahin?

30 **Ferdinand.** Keine Rettung, mußt jetzt schon dahin — aber sei ruhig. Wir machen die Reise zusammen.

**Luiſe.** Ferdinand, auch du! Gift, Ferdinand! Von dir? O Gott, vergiß es ihm — Gott der Gnade, nimm die Sünde von ihm —

**Ferdinand.** Sieh du nach d e i n e n Rechnungen — ich fürchte, ſie ſtehen übel. 5

**Luiſe.** Ferdinand! Ferdinand! — O — Nun kann ich nicht mehr ſchweigen — der Tod — der Tod hebt alle Eide auf — Ferdinand! — Himmel und Erde hat nichts Unglückſeligers als dich — Ich ſterbe unſchuldig, Ferdinand.

**Ferdinand** (erſchrocken). Was ſagt ſie da? — Eine Lüge 10  
pfllegt man doch ſonſt nicht auf d i e ſ e Reiſe zu nehmen?

**Luiſe.** Ich lüge nicht — lüge nicht — hab' nur e i n =  
m a l gelogen mein Leben lang — Suh! Wie das eis-  
kalt durch meine Adern ſchauert — — als ich den Brief  
ſchrieb an den Hofmarſchall — 15

**Ferdinand.** Ha! dieſer Brief! — Gottlob! Jetzt hab'  
ich all meine Mannheit wieder.

**Luiſe** (ihre Zunge wird ſchwerer, ihre Finger fangen an zitternd zu  
zucken). Dieſer Brief — faſſe dich, ein entſetzliches Wort zu  
hören — meine Hand ſchrieb, was mein Herz verdamnte 20  
— dein Vater hat ihn diktiert.

**Ferdinand** (ſtarr und einer Bildſäule gleich, in langer toter Pauſe  
hingewurzelt, fällt endlich wie von einem Donnerſchlag nieder).

**Luiſe.** O des kläglichen Mißverſtands — Ferdinand —  
man zwang mich — vergib — deine Luiſe hätte den Tod 25  
vorgezogen — aber mein Vater — die Gefahr — ſie mach-  
ten es liſtig.

**Ferdinand** (ſchrecklich emporgeworfen). Gelobet ſei Gott! Noch  
ſpür' ich das Gift nicht. (Er reiht den Degen heraus.)

**Luiſe** (von Schwäche zu Schwäche ſinkend). Weh! Was beginnſt 30  
du? Es iſt dein Vater —

**Ferdinand** (im Ausdruck der unbändigsten Wut). Mörder und Mördervater! — M i t muß er, daß der Richter der Welt nur gegen den Schuldigen rase. (Will hinaus.)

**Luiſe.** Sterbend vergab mein Erlöſer — Heil über dich  
5 und ihn. (Sie ſtirbt.)

**Ferdinand** (ſeht ſchnell um, wird ihre letzte ſterbende Bewegung gewahr und fällt in Schmerz aufgelöst vor der Toten nieder.) Halt! Halt! Entſpringe mir nicht, Engel des Himmels! (Er faßt ihre Hand an und läßt ſie ſchnell wieder fallen.) Kalt, kalt und feucht!  
10 Ihre Seele iſt dahin. (Er ſpringt wieder auf.) Gott meiner Luiſe! Gnade! Gnade dem verruchteſten der Mörder! Es war ihr letztes Gebet! — — Wie reizend und ſchön auch im Leichnam! Der gerührte Bürger ging ſchonend über dieſe freundliche Wangen hin — Dieſe Sanftmut war  
15 keine Larve — ſie hat auch dem Tod ſtandgehalten. (Nach einer Pauſe.) Aber wie? Warum ſühl' ich nichts? Will die Kraft meiner Jugend mich retten? Undankbare Mühe! Das iſt meine Meinung nicht. (Er greift nach dem Glaſe.)

### Letzte Szene

**Ferdinand.** Der Präſident. Wurm und Bediente, welche alle voll Schrecken  
20 ins Zimmer ſtürzen; darauf Müller mit Volk und Gerichtsbedienten, welche ſich im Hintergrund ſammeln.

**Präſident** (den Brief in der Hand). Sohn, was iſt das? — Ich will doch nimmermehr glauben —

**Ferdinand** (wirft ihm das Glas vor die Füße). So ſieh,  
25 Mörder!

**Präſident** (taumelt hinter ſich. Alle erſtarren. Eine ſchreckhafte Pauſe). Mein Sohn, warum haſt du mir das getan?

**Ferdinand** (ohne ihn anzusehen). O ja freilich! Ich hätte

den Staatsmann erst hören sollen, ob der Streich auch zu seinen Karten passe? — Fein und bewundernswert, ich gesteh's, war die Finte, den Bund unsrer Herzen zu zerreißen durch Eifersucht. — Die Rechnung hatte ein Meister gemacht, aber schade nur, daß die zürnende Liebe dem Draht nicht so gehorsam blieb, wie deine hölzerne Puppe. 5

**Präsident** (sucht mit verdrehten Augen im ganzen Kreis herum). Ist hier niemand, der um einen trostlosen Vater weinte?

**Miller** (hinter der Szene rufend). Laßt mich hinein! Um Gottes willen! Laßt mich! 10

**Ferdinand**. Das Mädchen ist eine Heilige — für sie muß ein anderer rechten. (Er öffnet Millern die Türe, der mit Volk und Gerichtsdienern hereinstürzt.)

**Miller** (in der fürchterlichsten Angst). Mein Kind! Mein Kind! — Gift — Gift, schreit man, sei hier genommen worden — 15 Meine Tochter! Wo bist du?

**Ferdinand** (führt ihn zwischen den Präsidenten und Eulens Leiche). Ich bin unschuldig. Danke diesem hier.

**Miller** (fällt an ihr zu Boden). O Jesus!

**Ferdinand**. In wenig Worten, Vater — sie fangen an 20 mir kostbar zu werden — Ich bin hübsch um mein Leben bestohlen, bestohlen durch Sie. Wie ich mit Gott stehe, zitt're ich — doch ein Bösewicht bin ich niemals gewesen. Mein ewiges Los falle, wie es will — auf Sie fall' es nicht. — Aber ich hab' einen Mord begangen, (mit fürchtbar 25 erhöhtener Stimme) einen Mord, den du mir nicht zumuten wirst, alle in vor den Richter der Welt hinzuschleppen. Feierlich wälz' ich dir hier die größte, gräßlichste Hälfte zu; wie du damit zurecht kommen magst, siehe du selber. (Zu Eulens ihn führend.) Hier, Barbar! weide dich an der entsetz- 30 lichen Frucht deines Witzes, auf dieses Gesicht ist mit Ver-

zerrungen dein Name geschrieben, und die Bürgengel werden ihn lesen. — Eine Gestalt wie diese ziehe den Vorhang von deinem Bette, wenn du schläfst, und gebe dir ihre eiskalte Hand — Eine Gestalt wie diese stehe vor deiner  
 5 Seele, wenn du stirbst, und dränge dein letztes Gebet weg — Eine Gestalt wie diese stehe auf deinem Grabe, wenn du auferstehst — und neben Gott, wenn er dich richtet. (Er wird ohnmächtig, Bediente halten ihn.)

**Präsident** (eine schreckliche Bewegung des Arms gegen den Himmel).  
 10 Von mir nicht, von mir nicht, Richter der Welt, fodre diese Seelen von d i e s e m ! (Er geht auf Wurm zu.)

**Wurm** (auffahrenb). Von mir?

**Präsident**. Verfluchter, von dir! Von dir, Satan! — Du, du gabst den Schlangenrat — Über d i c h die Verant-  
 15 wortung — Ich wasche die Hände.

**Wurm**. Über mich? (Er fängt gräßlich an zu lachen.) Lustig! Lustig! So weiß ich doch nun auch, auf was Art sich die Teufel danken. — Über mich, dummer Bösewicht? War es  
 20 m e i n Sohn? War i c h dein Gebieter? — Über mich die Verantwortung? Ha! bei diesem Anblick, der alles Mark in meinen Gebeinen erkältet! Über mich soll sie kommen! — Jetzt w i l l ich verloren sein, aber d u sollst es mit mir sein — Auf! Auf! Ruft Mord durch die Gassen! Wecht die Justiz auf! Gerichtsdieners, bindet mich! Führt mich  
 25 von hinnen! Ich will Geheimnisse aufdecken, daß denen, die sie hören, die Haut schauern soll. (Will gehen.)

**Präsident** (hält ihn). Du wirst doch nicht, Rasender?

**Wurm** (klopft ihn auf die Schultern). Ich werde, Kamerad! Ich werde! — Rasend bin ich, das ist wahr — das ist dein  
 30 Werk — so will ich auch jetzt handeln wie ein Rasender. — Arm in Arm mit d i r zum Blutgerüst! Arm in Arm



Ferdinand. Laßt mich an diesem Altar verschneiden. — 5. Akt.  
Letzte Scene.

11/12

mit dir zur Hölle! Es soll mich kitzeln, Bube, mit dir verdammt zu sein! (Er wird abgeführt.)

**Miller** (der die ganze Zeit über, den Kopf in Luizens Schoß gesunken, in stummem Schmerz gelegen hat, steht schnell auf und wirft dem Major die Börse vor die Füße). Giftmischer! Behalt dein verfluchtes Gold! 5  
— Wolltest du mir mein Kind damit ablaufen? (Er stürzt aus dem Zimmer.)

**Ferdinand** (mit brechender Stimme). Geht ihm nach! Er verzweifelt — Das Geld hier soll man ihm retten — es ist meine fürchterliche Erkenntlichkeit — Luise — Luise — 10  
ich komme — — Lebt wohl — — Laßt mich an diesem Altar verschneiden —

**Präsident** (aus einer dumpfen Betäubung zu seinem Sohn). Sohn! Ferdinand! Soll kein Blick mehr auf einen zerschmetterten Vater fallen? (Der Major wird neben Luisen niedergelassen.) 15

**Ferdinand**. Gott dem Erbarmenden gehört dieser letzte.

**Präsident** (in der schrecklichsten Qual vor ihm niederfallend). Geschöpf und Schöpfer verlassen mich — Soll kein Blick mehr zu meiner letzten Erquickung fallen?

**Ferdinand** (reicht ihm seine sterbende Hand). 20

**Präsident** (steht schnell auf). Er vergab mir! (Zu den andern.)  
Jetzt euer Gefangener! (Er geht ab. Gerichtsdiener folgen ihm, der Vorhang fällt.)



## MEMORABILIA

Ich bin halt ein plumper gerader teutscher Kerl. — MILLER. 10. 12.

Eine Weiberseele' ist auch für einen Rappellmeister zu spitzig. — MILLER. 10. 10.

Ein konfiszierter, widriger Kerl. — MILLER (of Wurm). 11. 5.

Dann, Mutter — wenn die Schranken des Unterschieds einstürzen — wenn Menschen nur Menschen sind. — LUISE. 14. 4.

Laß doch sehen, ob mein Adelsbrief älter ist, als der Riß zum unendlichen Weltall? — FERDINAND. 16. 6.

Neid, Furcht, Vermüthung sind die traurigen Spiegel, worin sich die Hohheit eines Herrschers belächelt. — FERDINAND. 25. 17.

In meinem Herzen liegen alle meine Wünsche begraben. — FERDINAND. 25. 24.

Wenn ich auftrete, zittert ein Herzogtum. — PRESIDENT. 29. 3.

Gestern sind siebentausend Landeskinder nach Amerika fort — die zählen alles. — KAMMERDIENER. 34. 17.

„Gott mit euch, Weib und Kinder! — Es leb' unser Landesvater — Am jüngsten Gericht sind wir wieder da!“ — KAMMERDIENER. 35. 29.

Wir wollen sehen, ob die M o d e oder die M e n s c h h e i t auf dem Platz bleiben wird. — FERDINAND. 45. 30.

Teutsch und verständlich. Euer Erzellenz schalten und walten im Land. Da s ist meine Stube. — MILLER. 54. 26.

Ein Bonmot von vorgestern. Die Mode vom vorigen Jahr. — PRESIDENT (of von Kalb). 69. 20.

Mein Vaterland ist, wo mich Luise liebt. — FERDINAND. 71. 26.

Arm in Arm mit d i r zum Blutgerüst! Arm in Arm mit d i r zur Hölle! — WURM (to the President). 136. 31.

## NOTES AND COMMENT

## ABBREVIATIONS

<i>acc.</i>	accusative	<i>l., ll.</i>	line, lines
<i>art.</i>	article	<i>Lat.</i>	Latin
<i>Bd(e).</i>	Band, Bände, volume(s)	<i>lit.</i>	literally
<i>cf.</i>	compare, see	<i>m.</i>	masculine
<i>colloq.</i>	colloquial	<i>MHG</i>	Middle High German (1100-1500) (cf. Thomas's Gram. § 220)
<i>dat.</i>	dative	<i>n.</i>	neuter
<i>def.</i>	definite	<i>N.</i>	note
<i>demon.</i>	demonstrative	<i>NHG</i>	New High German (1500- )
<i>dep.</i>	dependent	<i>OHG</i>	Old High German ( -1100)
<i>b. h.</i>	das heißt, that is	<i>p.</i>	page
<i>dial.</i>	dialectic	<i>pass.</i>	passive
<i>dimin.</i>	diminutive	<i>pers.</i>	person.
<i>DNL</i>	Kürschner's Deutsche National-Litteratur	<i>pl.</i>	plural
<i>ed.</i>	edited by	<i>poss.</i>	possessive
<i>e.g.</i>	'exempli gratia,' for example	<i>ppl.</i>	participle
<i>Eng.</i>	English	<i>pref.</i>	prefix
<i>esp.</i>	especially	<i>prel.</i>	preterit tense
<i>f., ff.</i>	and the following line(s) or page(s)	<i>pron.</i>	pronoun or pronoun
<i>fig.</i>	figuratively	<i>refl.</i>	reflexive
<i>Fr.</i>	French	<i>rel.</i>	relative
<i>gen.</i>	genitive	<i>Repr.</i>	reprint
<i>Ger.</i>	German	<i>resp.</i>	respectively
<i>Gram.</i>	Grammar	<i>sc.</i>	'scilicet,' namely, supply
<i>herausgeg.</i>	herausgegeben, edited	<i>sing.</i>	singular
<i>ibid.</i>	'ibidem,' in the same work	<i>SG</i>	South German
<i>i.e.</i>	'id est,' that is (to say)	<i>supra</i>	(Lat.), above
<i>imper.</i>	imperative	<i>s.v.</i>	'sub voce,' (Lat.), under the word
<i>impers.</i>	impersonal	<i>Swab.</i>	Swabian (dialect)
<i>indic.</i>	indicative	<i>transl.</i>	translate
<i>infra</i>	(Lat.), below	<i>ufw.</i>	und so weiter, or u.f.w., et cetera, etc.
<i>insep.</i>	inseparable	<i>Wtb.</i>	Wörterbuch
<i>interrog.</i>	interrogative		
<i>Introd.</i>	Introduction		
<i>iron.</i>	ironical(ly)		
<i>Ital.</i>	Italian		

## NOTES AND COMMENT

The heavy figures indicate the pages, the light figures the lines, of the text. For explanation of abbreviations, see opposite page. An index of archaic and dialectic forms, foreign words, idioms and colloquialisms, and of the authors and works cited will be found at the end of the Notes. Critical Comment on the main divisions of the action (e.g. Act. I, Scenes 1-4 and Scenes 5-7, II. 1-3 and 4-7) follows the Notes on the corresponding portions of the text. The titles of works referred to by the author's name are given in the Bibliography (see Appendix C).

### DRAMATIS PERSONÆ

**Präsident von Walter**, President of the Ministry, Premier. Aged 50 (cf. 26. 16). He is the administrative head of the government and his power is practically absolute as long as he retains the favor of the Prince; cf. Introd., p. xlvi f. In the character of his régime and in the manner of his accession to power the president resembles a notorious prime minister of Württemberg; cf. Introd., p. lxv f. The country ruled by this "German Prince" is nowhere explicitly stated, but many incidents of the play make it easy to identify; cf. Introd., p. xcvi. The fact that the ruler is often called "the Duke" (cf. N. 19. 25) aids in this identification.

**Ferdinand**, aged 20 (cf. 25. 7).

**Hofmarschall**, a high official of the court, charged with the supervision of ceremonies, the regulation of court etiquette, etc., a *chamberlain*. In the time of Charlemagne the *marahscalc* was 'master of the horse,' as the title indicates (with the OHG words cf. *Mähre*, *Œhaff*). From the Mid. Latin equiv. *comes stabuli* came Fr. *connetable*, 'constable,' which underwent an analogous change of meaning. Cf. Kluge, *Etymolog. Wörterbuch*.

**Lady Milford**, perhaps a title assumed when she became the Prince's *mistress* (Favoritin). Her age is 23 (cf. 41. 23, 42. 5, 105. 8). Her present first name is 'Emilie' (42. 28, 102. 20). When she leaves the court she signs herself 'Johanna (Jane) Norfolk,' which was probably her family name (cf. 41. 16 f.). — Pronounce Lady as in English.

Miller, aged 60 (cf. 72. 16). — *Stadtmusikant*, member (or leader) of the city orchestra. He is variously referred to as Musikant (62. 18, 68. 29), Musikus (17. 26, 63. 1), Musikmeister (17. 27), Geiger (64. 21, 70. 21). He calls himself a Geiger (3. 18), fiddler, also a Kapellmeister (10. 10), *orchestral leader, conductor*. Besides the violin he plays at least the violoncello (3. 2, 8. 25), the flute (119. 11) and the lute (113. 27). — *Rustpfeifer*, an honorary title formerly applied to a *professional musician* in the service of the city.

Luise, aged 16 (cf. 95. 18); more exactly, in her seventeenth year.

### ACT I. SCENE 1

For the events leading up to the action of the play and a critical analysis by scenes of Plot and Structure, see Introduction, p. xxv ff.

The time is early morning in February (cf. Notes 65. 9, 123. 21). Miller and his wife have been talking of the attentions which their daughter Luise, who has gone to mass, is receiving from Major von Walter. Miller has made up his mind that they must cease.

3. 5. kommt ins Geschrei, *will be the talk of the town*.

6. wird verrufen, *will get a bad name*.

7. ich biete . . . aus, d. h. ich verbiete ihm mein Haus.

12. Müdel, familiar for Mädchen; originally South German.

14. fo'ram nehmen, *to take to task, be strict with; cōram (Lat.); 'face to face.'*

15. auftrumpfen, lit. 'to play a trump' (at cards); hence, familiarly, *to speak plainly or bluntly, to give a piece of one's mind*.

16. stecken, *to inform (secretly), to give one a hint; cf. Steckbrief, 'warrant of arrest.'*

17. bringt's mit einem Wischer hinaus, kommt mit einem Verweis davon (Bellermann), *will get off with a blowing-up. Wischer or Auspußer is colloq. for Verweis, 'reprimand'; both words designate the 'sponge' or 'wiper' with which a cannon is cleaned after discharge or the man who uses it. Probably the colloquialism had its origin in military slang. Cf. Eng. wipe, 'blow, cut.' — das muß ich wissen, I know well enough.*

20. anhaben, *do (anything) to*.

22. *Schola'ren, Musikhöler.* Miller gives private lessons on various instruments. Frau Miller is fond of using foreign words and sometimes makes mistakes in pronunciation (cf. N. 7. 2). The unnecessary admixture of foreign words was common in the speech of those times and, like the introduction of vulgar phrases and ungrammatical expressions, adds to the realistic character of the language in this play. The foreign words are collected in the Index following the Notes.

24. *Kommerz', business.*

4. 1. *zu einer* —, sc. *Dirne*, *that she should be his mistress.*

2. *Guten Morgen, no, I thank you* (iron.). — *Gelt, don't I tell you!* *Gelt* is both interjectional and interrogative; it is a sort of defiant question, a challenge. Abridged from *es gelte*, implying, originally at least, the speaker's willingness to back his opinion with a wager (cf. *was gilt's*, 'what will you bet'). Now it has merely the force of a strong *nicht wahr?* and is a colloquialism peculiar to South Germany.

3. *ein Mußje* [i.e. Fr. *Monsieur*] *von*, a *Mr. von*, i.e. a nobleman as contrasted with the burgher, who would not have the *von* prefixed to his name. — *sich herumgeholfen hat*, 'has helped himself,' i.e. *wenn er überall genossen hat*. Translate: *When one of these Mr. von's has indulged himself (dissipated) here and there and everywhere.* In a similar scene between Humbrecht and his wife, in Wagner's *Die Kindermörderin* (cf. *Introd.*, p. lxxxix) the father warns against Evchen's deception by an aristocratic lover in language similar to Miller's in this passage: „Wenn denn vollends ein zuckerfüßes Bürschchen in der Uniform, oder ein Bärndchen, des sich Gott erbarmt! ein Mädchen vom Mittelstand an solche Orte hinführt [Lieut. von Gröningseck had taken Evchen to a ball at a questionable resort], so ist jeßn gegen eins zu verwetten, daß er sie nicht wieder nach Haus bringt wie er sie abgeholt hat.“ DNL, vol. 80, p. 300. 7 f.

4. *wenn er . . . was als gelöst hat*, *when he has been through the devil knows what (all)*. *Was als* = *was alles*; *als* is a dialectic shortening of *alles*, common in Swabian and Franconian. — *Lösen* here = 'to get,' as by purchase; cf. *ein Villet lösen*.

5. *meinem guten Schluder*, *my fine fellow* (iron.).

6. *auf süß Wasser zu graben*, lit. 'to dig for fresh water,' i.e. *to look for an innocent girl*. — *Gib du acht!* *you keep watch!* (iron.).

7. . . . *aus jedem Astloch . . . stredtest*, *if you had an eye at*

*every knot-hole.* The reference is probably, as Müller suggests (*Studie*, p. 92), to a board-partition (*Bretterwand*) dividing a large room into two parts; the knot-holes of such a partition would enable one to see what was happening on the other side.

8. *vor jedem Blutstropfen, der der Tochter in die Wange schießt* (Düntzer), *every flush of passion.*

9. *beschwägen, wheedle.* — *dem Mädel eins hinsetzen*, i.e. *he will betray the girl.* The indef. pron. *eins* is sometimes used as cognate object when the substantive for which it stands is made clear by the verb. Cf. Thomas's *Gram.*, § 318. 1. a.

10. *verschimpft*, colloq. for *verschimpft*, exemplifying the predilection for foreign forms.

11. *bleibt sitzen, bleibt unverheiratet; sitzen bleiben* is said of a woman who, for want of a partner, usually *is left sitting* while others are dancing; then of one who, for lack of opportunity, fails to marry. Cf. *ein Mädchen sitzen lassen*, 'to jilt a girl.' — *hat's* (= *hat das*) . . . *verschmäht, hat Geschmach daran gefunden, has got a liking for.* Cf. *Faust*, 3736 ff.

14. *es hat sich zu behüten, there is need of protection.*

15. *Windfuh, scapegrace, giddy-head.*

16. *führt . . . Fuß, has a pretty ankle.* — *Unterm Dach, im Kopf, in the upper story.*

17. *kußt*, the Swabian pronunciation of *gudt*. In the Swabian dialect (which Schiller spoke, cf. Appendix A) the so-called 'stops' (i.e. consonantal sounds involving complete closure of the mouth-organs, cf. Thomas's *Gram.*, § 33 and 1) are always voiceless (i.e. produced without vibration of the vocal chords; *b=p* plus 'voice'). Hence *b* and *p*, *d* and *t*, *g* and *k* (in certain cases), resp., are scarcely distinguishable (i.e. the sound of *bay* and *pay*, of *do* and *to*, would be nearly identical). In Schiller's time the Swabian orthography of many words of this class was unsettled. Thus *Önte* and *Tinte*, *teutſch* and *deutſch*, *Bursche* and *Bursche*, occur side by side. Except in the case of a few letters and other specimens preserved in Schiller's own handwriting the author's usage cannot be determined with certainty (cf. Appendix A). This edition follows, in respect to such words, the first edition (1784), printed under Schiller's supervision. Cf. 7. 9, 8. 14, 10. 12, 29. 15, 48. 14, 80. 29. For numerous examples, cf. W. Pfeleiderer, *Die Sprache des jungen Schiller*, in

[Paul und Braunes] *Beiträge zur Geschichte der deutschen Sprache und Literatur*, vol. 28, p. 317 f.

18. *par terre*, lit. 'on the ground floor,' *in the lower story*; i.e. *if the good Lord has only given you a pretty face and handsome form*.

19. *Stöbert* . . . *erst noch dieses Kapitel aus*, when . . . *has once discovered this fact*; *außstöbern*, 'to scare up' (as game from a cover), a frequentative of *stieben*, 'to scatter' (in small particles, as dust, *Staub*, from which the verb is derived).

21. *Rodney*: Admiral George Brydges Rodney (1718-1792), "the greatest of English seamen save Nelson and Blake," won a famous victory over the French fleet under Admiral De Grasse (who had aided the Americans at Yorktown, Oct. 1781, and had subsequently proceeded against the British possessions in the West Indies) between Dominica and Guadeloupe, April 12, 1782.

22. *müssen alle Segel dran* . . . *los*, *all sails must be set for her and off in pursuit*.

25. *wunderhübsche*, note the strong adj. inflection after def. art.; common in Swabian and of frequent occurrence in this play (although weak forms predominate); cf. 5. 10, 33. 29, etc. Also after the poss. and demon. pron., cf. 51. 5, 66. 12, 129. 20, etc. Cf. Pfeiderer, p. 351 f. — *Willeter*, neut. plurals in -er are more common in the dialects than in the literary language; cf. Pfeiderer, p. 337 f.

26. *als*, dial. for *immer*; the contraction (cf. N. 4. 4) is here a survival of the MHG gen. or acc. of *alles*, used adverbially. — *schreiben tut*, dial. and colloq. for *schreibt*.

28. *pur*, rein, bloß.

29. *Das ist die rechte Höhe*, iron. for *der Gipfel der Verfehrtheit, that caps the climax* (of your stupidity, gullibility). — *Auf den Sad . . . , den Gsel meint man*, a familiar proverb, corresponding to the Latin *qui asinum non potest, stratum caedit*, without a precise Eng. equivalent; cf. 'to hit a person over another's shoulders,' i.e. to censure one person while plainly meaning another. Cf. Schrader, *Bilderschmuck der deutschen Sprache*, p. 74. — *schlägt*, Swabian dial. for *schlägt*; cf. Pfeiderer, p. 370 f.

5. 2. *topp machen*, *are agreed*; *topp* is primarily an interjection expressing assent, willingness; from Fr. *tope*, which is the first pers. sing. of *to per*, to agree, assent. — *wutsch! presto!*



5. *Suppler, pander*, (illicit) *match-maker*; that is, moon-light makes lovers more sentimental and susceptible.

7. *die der Herr Major . . . geschafft haben*: the so-called 'plural of majesty' analogous to the use of a plural verb with singular titles, such as *Majestät, Hoheit, Erzellenz*; cf. Thomas's Gram. § 346, a. Similarly a plural pronoun is used with a singular antecedent, 6. 14. As a rule such forms were used in the third person only by a social inferior as a mark of great deference; cf. 7. 8, 8. 4, 17. 20, 64. 29, 70. 22, 84. 6, 9, 103. 14. Now seldom heard.

9. *Hui da! Du hast den Witz davon, Ho, ho! you have the idea.*

10. *Die rohe Kraftbrühen*, d. h. *die rauhe Wirklichkeit*; for the adj. inflection, cf. N. 4. 25. — *Ihro Gnaden Matronenmagen*, for his Lordship's *pampered stomach*; *Matronen*, *macaroons*. *Ihro*, old gen. pl. of *sie*, used with titles after the analogy of *Dero*; cf. Thomas's Gram., § 308. 1.

12. *Belletristen, novelists*. With Miller's denunciation of sentimental literature cf. Marinelli's words with reference to Orsina, whose despair at the Prince's desertion has driven her to the verge of insanity he thinks: *Sie hat zu den Büchern ihre Zuflucht genommen, und ich fürchte, die werden ihr den Rest geben*. To which the Prince rejoins: *So wie sie ihrem armen Verstande auch den ersten Stoß gegeben*. — *Emilia Galotti*, I. 6. A close parallel to Miller's denunciation occurs in Klinger's *Das leidende Weib*, cf. *Introd.*, p. xci.

14. *was als*, cf. N. 4. 4.

15. *Alfanzereien, tomfooleries*. — *das läuft . . . ins Blut*, that will inflame her passions like *Spanish fly*; a medicinal preparation, *cantharidis*, once thought, erroneously, to have this property; cf. Müller, *Studie*, p. 93). — *Muden*, Swabian for *fliegen*; the omission of the umlaut (*Müden*) is likewise dialectic, cf. Pfeiderer, p. 295. In 13. 8 Schiller writes *Müde*.

20. *Schlaraff'fenwelt, fool's paradise*. *Schlaraffe* is not, as would appear from the accent (which arose through ignorance of its derivation), a borrowed word, but is from MHG *slâr*, 'idler, sluggard,' + *affe*, 'fool' (lit. 'ape'); cf. Eng. to *slur*. Satirical accounts of a paradise for idlers and other unworthy persons are found in ancient and in medieval literature. In Germany the most famous treatment is in the *Spruchgebißt Das Schlaraffenland* of Hans Sachs (1494-1576).

22. *verschlägt mir, will lose me, cheat me of.*

23. *der sich . . . hineingeseht hätte, who would have worked (ingratiated) himself so warmly into my patrons' favor.* Miller's words seem to mean that he would like Luise to marry a man of his calling (who would be at the same time her social equal); but there is nowhere a reference to any particular person. The artist, Wermann, in *Der deutsche Hausvater*, IV. 4 (61. 31) has a similar wish. He will give his daughter a painting of his that has greatly pleased her, if, as he hopes, she should one day marry „einen Mann, der so was fühlen kann.“ Cf. *Introd.*, p. lxxxviii.

25. *Gleich muß . . . Herd, es muß sogleich gehandelt werden* (Boxberger).

29. *Präsen'ter*, cf. N. on *Billetter*, 4. 25; now only *Präsente*. Frau Miller, of course, prefers this word to *Geschenke*; cf. N. 3. 21, 4. 25.

31. *Schier dich, packe dich; scheren* is now often weak.

6. 3. *Sonanz'boden*, for *Resonanzboden*, *sounding-board*.

6. *Stell' . . . ein, leave off, give up.* — *Tobal*, earlier parallel form of *Tabal*; now only dial.

9. *vertrachtter Tausendsassa*, *confounded scamp*; *vertracht* is the ppl. of an obsolete MHG verb, *vertrecken*, 'to distort.'

10. *geschmeckt hat=gerochen hat, stuck his nose into.* *Schmecken* was once widely used in the sense of *riechen* and still occurs with that meaning in South German dialects; cf. Boxberger's note, DNL, vol. 121, p. 7.

11. *Nur nicht . . . ins Haus, only don't lose your head right away.* *Mit der Tür ins Haus fallen* means 'to rush in without warning; to burst in, pushing the door before one; hence, fig., to act or speak rashly and impetuously, without due deliberation.'

13. *disgusch'türen=disgustieren*, from Ital. *disgustare*, 'disgust,' *displease, give offense to*; cf. N. 3. 21.

14. *Sie . . . sind*, 'plural of majesty,' analogous to the use of *Eie* and plural verb in address. Cf. N. 5. 7.

15. *Da liegt der Hase im Pfeffer, there's the rub, that's just the point.* A very common saying, suggested by a favorite dish, *Hasenpfeffer*, a ragout of rabbit (but the German *Hase* is much larger and more toothsome than our rabbit) served with a highly spiced sauce; hence *Pfeffer*, i.e. *Pfefferbrühe*. The *Hase* is the important feature of the dish; hence the proverb amounts to saying, *das ist die Hauptsache*, or *daran liegt es eben*. Cf. Borchardt, *Sprichwörtliche Redensarten*, p. 213.

21. *Derro* is an old genitive plural, once common before titles in ceremonious address; cf. *Jhro.* — *haben*, cf. N. 5. 7.

22. *zu schlecht*, too lowly, i.e. *not good enough*. The adj. *schlecht* originally meant (a) *gerade*, *eben* (cf. the derivative verb *schlichten*), then (b) *einfach*, 'simple, lowly' (cf. Eng. *slight*); in both of these senses the parallel form *schlicht* is now more common, but in the phrase *schlecht und recht* the earlier meaning is preserved. For an interesting parallel, cf. the etymology of Eng. 'villain.'

24. *damit basta!* *there's an end of it, that settles it!* Ital. *basta!* 'enough!'

## SCENE 2

Wurm, an unwelcome suitor, has heard of the major's visits and is piqued. Frau Miller's silly talk leads him to regard the major as a favored rival. Miller's blunt refusal to aid his suit betrays the old man's aversion and brings Wurm's call to an abrupt close. Miller realizes that they have made a dangerous enemy. On Wurm's character, cf. *Introd.*, p. xlviii f.

7. 2. *Secerta're*, '*Secertary*.' Frau Miller invariably uses this corruption, while her husband employs the correct and formal *Herr Sekretarius*.

4. *Frau Base*, *Aunt Miller*, implying merely intimate acquaintance not relationship. — *eine Kavalliersgnade*, *ein gnädiger Kavaliere*, *ein Edelmann*.

5. *mein bürgerliches Vergnügen*, d. h. das Vergnügen am Besuch eines schlichten Bürgers, das Vergnügen das ich Bürgerlicher Ihnen mache, (freely) *the pleasure of seeing my humble self*. The meaning of *bürgerlich* is obvious; here, as often, it is difficult to find an English word which says all that *bürgerlich* then implied; cf. N. 15. 13.

9. *Bläser*, for Fr. *plaisir*, das Vergnügen. In Swabian *b* was pronounced *p*; cf. N. 4. 17.

12. *Wollen's ablegen*, *will you take off your things?* *Wollen's*, colloq. for *Wollen Sie*.

15. *Ich will doch nicht hoffen*, *I certainly hope*; *nicht* stands in the principal clause in the Ger. idiom — the unfinished portion of the sentence being *daß sie meine Gewesene ist* — while in Eng. the suppressed object clause is, 'that she is not my has been.'

23. Das freut mich . . . Frau an ihr haben: cf. *Emilia Galotti*, II. 7, where Appiani says of Emilia's visit to mass on the morning of what was to have been her wedding-day: So recht, meine Emilia! Ich werde eine fromme Frau an Ihnen haben und die nicht stolz auf ihre Frömmigkeit ist. In Wurm's mouth such a sentiment is mere cant.

25. dumm-vornehm, with stupid affectation (of superiority).

26. kneipt, NHG kneift; kneipen is an earlier form which survived in spoken dialects, especially in South Germany.

8. 1. macht falsche Augen, with an angry look; falsch in this sense is dial. and vulgar.

5. vor den Hintern stoßend, giving her a push from behind.

7. vor seinem Glück sein, seinem Glück hinderlich sein.

8. Bäurisch-stolz, with vulgar haughtiness.

11. Manschetten u. Sabot' (as in Fr., t silent), cuffs and shirt-ruffle.

14. halt, a strengthening particle, common in colloq. South German=eben, nun einmal; transl. here you see.—barrau, for *partout*, 'everywhere,' but used in the sense of *durchaus*, *absolutely*. The spelling shows plainly that in the Swabian dialect the sounds of b and p, d and t, respectively, were identical; cf. N. 4. 17. Note the ungrammatical order in this sentence.

21. Schmä! du, you fume, scold.

25. Willst . . . wissen, do you want to feel?

27. Rehren sich . . . nicht, do not mind, pay no attention to (an). The omission of the subject Sie, as above (l. 17), is ungrammatical. Du and ihr, as subjects of the imperative, are regularly omitted except when expressed for emphasis, as in Eng. The imperative with Sie as subject is, in fact, a 3d person plur. subjunctive, and hence the subject must invariably be expressed.

29. des Dummkopfs . . . Schwager, a proverbial expression; say, own cousin to a jackass.—obenauß (usually hinaus) wollen, to get high notions.

9. 3. meine Ansprüche . . . unterschrieben: probably Wurm's claims existed only in his imagination, for Miller's answer does not indicate that the secretary had found encouragement even before Ferdinand's advent.

4. das seinen . . . kann, d. h. das einen, der ein guter Haushälter ist (der gut damit haushält), nähren kann.

9. herumgeholt, eingenommen, beschwagt.

16. Stehen Sie ihr an, gefallen Sie ihr.

19. stecken Sie den Korb ein, *pocket the mitten*. The phrases einem einen Korb geben, einen Korb bekommen, etc., had their origin in tales of gallantry from medieval times. From early days baskets were used to draw up provisions, etc., on the outside of walls and towers. In emergency such a basket might be a convenient means of secret entrance or departure for persons (as St. Paul escaped from Damascus, 2 Cor. xi. 33), and thus the gallant of MHG times sometimes reached his lady-love. If his suit was unwelcome, a damaged basket might be lowered, through which the unlucky visitor would fall before arriving at the upper window of the castle. Later a basket without a bottom was lowered, as an equally significant and less painful hint, whence the phrase einen Korb ohne Boden bekommen. The significant word 'damaged' or 'bottomless' has disappeared and the remainder of the phrase survives as an idiom, which keeps the original meaning. In the Eng. idioms 'to give one the mitten' and 'to get the mitten,' the notion probably is of giving or receiving the glove or mitten from which the hand has been withdrawn.

20. Bouteille (Fr. pronounce bu-tä'-l), Flasche. Respecting the frequent use of French words cf. N. 3. 21.

22. schmecken, *stomach*; schmecken and, more often, riechen (cf. N. 6. 10) with a negative, are used to express very strong dislike or aversion; colloq. for ausstehen, leiden.

23. ihr . . . an den Hals werfen, ihr aufzwingen.

24. Wildpret, *quarry, prey*; the Swabian form of Wildbret, cf. N. 4. 17. Originally 'game roasted or intended for roasting' (-bret < braten).

25. saufen . . . fressen, used of animals, of persons only in vulgar speech, sometimes with notion of excess, as in Eng. 'guzzle' and 'gorge.' Cf. *Wallenstein's Lager*, ll. 50-52:

Bauer. — Gnädige Herren, einen Bissen und Trunk! haben heut noch nichts Warmes gegessen.

Trompeter. — Ei, das muß immer saufen und fressen.

28. Konfenz, properly Konsens, d. h. Genehmigung, Einwilligung.

10. 2. Wettermaul, *you confounded clacker*.

4. hoffentlich werden Sie mich kennen, *it is to be hoped that*

*you know me*; perhaps a veiled threat that Miller will not do well to let Louise reject him.

6. *Dafß dich alle Hagel*, sc. *träfen*, optative subjunc., *thunder take it, plague on it*; an indefinite imprecation, as indicated by the pronoun, and not applied to Wurm. — 's *Mädel* — das *Mädel*.

7. *Knasterbart, curmudgeon, crusty old fellow*. — *abfude*, cf. N. 4. 17. — *juft* (colloq. for *gerade*) *kein Fressen*, *not just the morsel*.

9. *aufß Haar hin, to a dot, to a T*.

10. *auch, even*.

12. *halt*, cf. N. 8. 14. — *plumper gerader, blunt straightforward*. Cf. *Nathan der Weise*, I. 778: *Ich bin ein plumper Schwab*. — *teutscher*, in conformity with the prevailing Swabian usage (cf. N. 4. 17) Schiller wrote *teutscht* and *Teutschland* in the works and letters of his early years; cf. *Pfeiderer*, p. 318. The spelling *deutscht* on p. 2 may be due to the printer.

16. *trau ich . . . keine hohle Haselnuß zu*, *I don't consider worth a straw*. — *was*, *etwas wert*.

18. *durch diesen . . . Kanal*: with Miller's opinion cf. the Apothecary's eulogy of the old-fashioned way in Goethe's *Hermann und Dorothea*, VI. 253-274.

19. *er's*, for *er es*, *es* being the old genitive of the neuter 3d pers. pron. (cf. N. 69. 13); the antecedent is implied in the foregoing, *seine Talente vor seine Liebste zu bringen*.

22. *sein Gewerbs' bestellen*, *present his business*.

28. *auf seinem Gänsekiel reiten*, *stick to his quill*; *reiten* has this meaning in various phrases, as *ein Prinzip reiten*, cf. 'to ride a hobby.'

11. 1. *geht ihm langsam nach*: as Miller recovers from his outburst he vaguely realizes that Wurm is mortally offended, that he will be a dangerous enemy. In a half-hearted, mechanical way he tries to detain him, in order to mollify him in some degree. But Wurm is gone and Miller can give further vent to his venom in the characterization that follows. The picture of Wurm's repulsive ugliness recalls that which Franz Moor draws of himself in his tirade against Nature for so endowing him, *Die Räuber*, I. 1; cf. *Introd.*, p. xlix.

4. *Opermert, orpiment, king's yellow*; a mineral poison, in chemistry *arsenic trisulphid*. *Opermert* is a corruption of Fr.

*orpiment*, the Ger. form of the Lat. name being *Auripigment*; popular name, *Kaufschgelb*. Miller names *Orpiment* as a deadly poison, to emphasize the more general idea of *Gift*; one might say in Eng. 'poison and deadly venom.' — *Federfuchser*, now *Federfuchser*, *quill-driver*, *scribbler*. *Fuchsen* belonged originally to student-slang, meaning 'to tease, plague' (probably in the sense of treating as a *Fuchß*, or Freshman); then to engage in mean or petty occupation, as in *Federfuchser* and, more emphatically, in *Pfennigfuchser*, 'pinchpenny.'

5. *konfiszierter*, *forbidding*, *suspicious*. In the dramatic personæ of *Fiesco*, Muley Hassan, the Moor, is described as *Ein konfiszierter Mohrenkopf*. — *als hätt ihn . . . hineingeschafft*, *as if some sneaking trickster or other had smuggled him . . .*

8. *herausgequollen*, *projecting*, *underhung*.

9. *für purem Gift*, *out of sheer venom*, *spite*. Modern idiom requires *vor* (with dat.); *für* is not used to express cause, with words of emotion, and never governs the dative. The prepositions *vor* and *für* were of like origin and once had the same local meaning, 'before,' *für* indicating direction (with acc.), *vor* rest (with dat.). In some dialects the words coincided and there is much confusion in early NHG and even in the classical period. Although the Swabian grammarians of Schiller's time prescribed the distinction observed to-day, he confused the two words in his later as well as in his earlier writings. Thus, in *K. u. L.* we have, as here, *für Angst*, 54. 7, but *vor Wut*, 55. 1; cf. 97. 20. *Für* is also used in the local sense, 14. 13, in which it is equally impermissible; likewise to express security or protection from, 112. 3, but elsewhere, with the same verb (*bewahren*), *vor* is used, 116. 13. Another incorrect use occurs 97. 29 (*Sehen Sie sich für*). To indicate that the character speaks 'aside' Schiller uses, correctly, *für sich*, 89. 1, 95. 5, but *vor sich*, 94. 26. While such an inconsistency may be due to the printer (cf. Appendix A), there is abundant evidence of Schiller's uncertainty in the use of these words; cf. Pfeiderer, p. 389. For correct present usage, cf. Thomas's Gram., § 377, s.v.

14. *man wird . . . sauber halten*, *b. h. du [nämlich Wurm] sollst einen so schönen Bissen (wie unsere Luise) nicht bekommen*. May be rendered, freely, *you'll have no chance to lick your chops*.

17. in *Harnisch* bringen, or jagen, an idiom from the days of armored combatants, now weakened to the meaning of *auf-bringen*, *jornig* machen.

19. *Geträttsch*, colloq., *gabble*, *clack*.

21. *Das ist mir der Alte!* *I tell you he's the same as ever!* Miller means that Wurm is the last one to whom she should have talked, for he is a notorious busybody and mischief maker. — *Dem muß man . . . heften*, i.e. *one has only to let him get scent of*.

22. *ausgeschellt*, *heralded*, *published*, as by the town-crier to the accompaniment of a bell.

25. *naseweises*, 'pert, flippant,' hence *indiscreet*.

26. *du hast . . . am Halse*, *you have a hornet's nest about your ears*.

### SCENE 3

Luise returns from mass. She has promised her father to forget Ferdinand, but even in church her thoughts have been only of him. She is resigned to the inevitable and will give him up for this world; in the next the barriers of class distinction will be unknown and she will be her lover's equal.

12. 7. *ich bin eine schwere Sünderin*: Luise's conscience reproaches her because her devotions have been disturbed by thoughts of Ferdinand. So, too, in *Emilia Galotti*, II. 6, the pious heroine laments the distraction caused by the passionate words of the prince which she heard behind her as she knelt in prayer: *Nie hätte meine Andacht inniger, brünstiger sein sollen als heute* [because it was her wedding-day]; *nie ist sie weniger gewesen, was sie sein sollte*. Cf. *Introd.*, p. xl.

8. *War er da?* usw.: so Emilia, in answer to her mother's question, *Wen [erblicktest du], meine Tochter?* says: *Raten Sie, meine Mutter, raten Sie. — Ihn selbst.* *Claudia.* *Wen ihn selbst?* *Emilia.* *Den Prinzen.*

15. *Ich verstehe' Ihn*: Luise uses the third person singular in addressing her parents, a form, according to the usage of the time, more respectful than *du* and less formal than *Sie*. This form was also used in polite address to a social or official inferior, as the president to Wurm, I. 5, III. 1; to Luise, II. 6; Ferdinand to Miller, V. 3, 5. Lady Milford uses it to Luise (IV. 7), but in moments of excitement (as 98, 8, 99, 24,



100. 1 ff.) or of kindly condescension (as 95. 2) changes to *bu*. Luise ordinarily uses *Sie* to Wurm (III. 6), but now and then *bu* (77. 21-27, 83. 13) in an outburst of contempt or despair. So Ferdinand at first addresses Hofmarschall von Kalb (IV. 3) with *Sie*, but speedily changes to *bu* as his scorn and anger rise. To his father Ferdinand uses *Sie*, which is also used between equals who are not related, as the president and von Kalb, Miller and Wurm. Ferdinand and Luise are, of course, addressed with *bu* by their parents and they use this pronoun to each other, save that Luise uses *Sie* during the temporary estrangement in Act V and once in Act II, in the presence of his father (53. 26).

The earliest and the *natural* pronoun of address to one person was *bu*, to more than one person *ihr*. Then the plural came to be used in polite address to one person, as in Eng. and Fr. at the present time. This use of *ihr* has disappeared except in provincial idiom. The next step was the use of *er* and *ſie*, in their origin extremely polite forms but subsequently condescending and then contemptuous. These two pronouns, when standing for the second person (as also the related possessives), are now commonly printed with initial capitals for the convenience of the reader. Finally the third person plural, *ſie*, with plural verb, came into fashion and became the conventional form of civil address to one or more persons. It is likewise capitalized in all forms, possessives included.

20. Wenn wir ihn . . . vernachlässigen usw.: cf. *Emilia Galotti*, I. 4 (the Prince to the artist, Conti, who has shown a portrait of Emilia): O, Sie wissen es ja wohl, Conti, daß man den Künstler dann erst recht lobt, wenn man über sein Wert sein Lob vergißt.

26. Das ist die Frucht usw.: in Luise's high-flown language, which she borrows to clothe her fanciful ideas, Miller sees confirmation of his opinion as to the effect of the books which Ferdinand had brought (cf. 5. 13 f.). Schiller evidently intended the source of Luise's words to be recognized, as also in her metaphor of the violet, below. There is a close parallel to the fiddler's denunciation of the 'Belletristen' in Klinger's *Das leidende Weib*, cf. *Introd.*, p. xci.

13. 6. wär' es ein Veilchen . . . sterben, cf. Goethe's ballad, *Das Veilchen* (1775):

Ein Weisſen auf der Wieſe ſtand,  
Gebüdt in ſich und unbekant; uſw.

especially the laſt ſtrophe:

Ach! aber ach! das Mädchen kam  
Und nicht in acht das Weisſen nahm;  
Ertrat das arme Weisſen.  
Es ſank und ſtarb und freut ſich noch:  
Und ſterb ich denn, ſo ſterb ich doch  
Durch ſie, durch ſie,  
Zu ihren Füßen doch.

Perhaps the alluſion to Goethe's poem was ſuggeſted by the ſcene in Gemmingen's *Der deutſche Hausvater*, II. 1, where Lottchen ſits at the ſpinning-wheel and ſings this ballad.

11. *das biſſel Bodenſatz, the paltry remnant*; biſſel is SG for biſſchen; Bodenſatz, 'dregs, lees.'

14. *Er wird nicht wiſſen*, 'presumptive' future, expreſſing a preſent probability; *you cannot know*.

15. *mir zur Freude* uſw.: cf. *Minna von Barnhelm*, II. 7; *Ich hab' ihn* [Tellheim, whoſe whereabouts Minna has juſt learned], *ich hab' ihn!* *Ich bin glücklich!* und *fröhlich!* Was kann der Schöpfer lieber ſehen als ein fröhliches Geſchöpf!

18. *Wallung, heart-throb*.

19. *den Immermangelnden erkannte*, *recognized him it had ever lacked*, i.e. *felt its ceſſeleſſ longing realized*.

29. *mürben, hoary*, lit. 'mellow.'

14. 3. *vollſtätig, rapturouſly*. — *Ich entſag' ihm* uſw.: in Luise's reſignation to a ſeparation from Ferdinand for time, with the conſolation of a reunion in eternity, there is an unmiſtakable reminſcence (perhaps intended as an echo of her reading) of Klopſtock. In his ode *An Fanny* (1748) the young poet of the *Messias* gave utterance to his hopeleſſ paſſion for "Fanny" Schmidt. In this caſe, however, the miſfortune was due to the young lady's failure to reciprocate his love:

Dann wird ein Tag ſein, den werd' ich auferſtehn!  
Dann wird ein Tag ſein, den wirſt du auferſtehn!  
Dann trennt kein Schickſal mehr die Seelen,  
Die du einander, Natur, beſtimmteſt.

Dann wägt, die Waſſchal' in der gehobnen Sand,  
Gott Glück und Tugend gegen einander gleich;  
Was in der Dinge Lauf ſetzt mißklingt,  
Tönet in ewigen Harmonieen!

The same resignation, as also the belief of Luise and Ferdinand that Heaven had destined them for each other (cf. Ferdinand's words 16. 9), is expressed in Klopstock's ode *An Gott* (1748), written under the same inspiration as the ode *An Fanny*:

Das weißt du, Schöpfer! Aber dein Schicksal trennt  
Die Seelen, die du so für einander schufst,  
Dein hohes, unerforschtes Schicksal,  
Dunkel für uns, doch anbetungswürdig!

4. wenn die Schranken des Unterschieds einflürzen — wenn . . . Menschen nur Menschen sind, *when the barriers of class difference collapse, etc.*; a significant passage, the keynote of the tragic situation. Cf. Comment on I. 1-4. — Distinguish der Schranke, pl. Schränke, and die Schranke, pl. Schranken.

6. Hülsen, *husks, shells*.

13. Was hätte er . . . für seinem Mädchen voraus? *What advantage would he have over, in what would he be superior to, his sweetheart?* In this idiom correct usage, in Schiller's time as well as now, requires vor (with dat.); the use of für with the meaning 'before' was dialectic, cf. N. 11. 6.

16. Pflanze, *board fence*; probably in the rear of the house.

19. Seiner Gnaden, *his Lordship*.

#### SCENE 4

Ferdinand appears and confirms Frau Miller's conviction of his honorable intentions. He heeds only the impulse of his heart and will brook no obstacle. In answer to his eager words Luise bids him leave her and even reproaches him for destroying her peace. Luise's conduct seems inexplicable save on one ground, the heroic resolve to subordinate love to duty. Perhaps her seeming coldness, which she means to be pious resignation, is purposely accentuated in order better to motivate Ferdinand's subsequent jealousy. Cf. *Introd.*, p. xl f.

15. 2. und es auch sein: *es* is used like Eng. 'so,' to avoid repetition of a preceding adj. Cf. Thomas's Gram., § 303. 5.

7. wirft sich kein Bläschen auf, *no flaw can appear*; the poet, who had little knowledge of precious stones, lets F. speak as if a flaw might appear in the diamond at any time.

8. merkte, pret. subjunc., equivalent to pres. cond.

9. Was hast du? *What ails you? What is wrong?*

13. wie schön . . . sich ausnimmt, *how beautiful the bourgeois maiden looks*. There is no strictly English equivalent adj. for bürgerlich (Bürger > Burg, from which Fr. *bourgeois* is derived), which means 'of the middle class, of the plain people.' The corresponding noun is 'commoner.'

14. in dieser Sprache, i.e. in the elevated, poetic diction of the lover. For a moment Luise is speechless (stumm), then she feels (mit Wehmut) the great gap between them, that such words are not for her, a bürgerliche Mädchen.

18. Falsche: only half seriously, *faithless girl*, because she heeds aught but the prompting of her heart. And yet her Falschinn perplexes him. Luise in this scene gives the initial impulse to the tragedy which ultimately brings her and Ferdinand to their doom, a tragedy which is motivated but not consummated by the intrigue of their enemies.

19. auf welchen . . . begegnen muß, *in what . . . I must catch you*.

16. einschläfern, 'lull into oblivion,' *make me forget*.

28. 4. Ahnung, now written Ahnung, *foreboding, misgiving*. MHG *anden* meant (1) 'to avenge, punish,' (2) 'to have a foreboding.' The impersonal *mir andel* (2) was contracted to *mir an(e)t*; from this a new inf. *anen*, NHG *ahnen*, was formed, which came to be employed exclusively for this (2) meaning of the verb, the derivative noun being Ahnung. In early NHG and even in the earlier writings of Goethe and Schiller, *ahnden* (Ahnung) is still used in both senses; thus, in this play it has the second meaning (*ahnen, Ahnung*), 33. 23, 37. 21, 75. 11, 28, 104. 26, while it occurs in the first meaning, and would be so written to-day, 76. 9, 77. 19. Cf. Pfeiderer, p. 323 and Heyne, *Deutsches Wörterbuch*, s.v. *ahnen*.

6. auseinander reißen, *resolve*, i.e. 'disunite.'

7. Adelsbrief, *patent of nobility*, now written Adelsbrief. — *Stich*, Entwurf, Plan. — An echo of Luise's words, 13. 15.

8. Wappen, (*coat of arms, escutcheon*; cf. *Waffen*, 'arms, weapons.')

11. mir die Flüche versüßen: a peculiar phrase, the sense of which seems to be: Wer kann mir die durch die Flüche des Volkes verbitterte Erbschaft versüßen? That is to say, the people's curses on his father's oppression and extortion (Vandensucher) will be his (Ferdinand's) legacy, and only his beloved can sweeten their bitterness.

19. *emporblasen, exalt, fan.*

22. *Bauberdrach', magic dragon.*

27. *Schale, chalice.*

29. *Hüpfen, transl. go dancing; a favorite word, cf. 127. 25.*

17. 3. *Furien, Furies*; in classical mythology the three daughters of Earth or Night, who avenged transgressions of the law of gods or men. They were represented as of horrid aspect, with snakes twining in their hair, and as relentless in pursuit of their victims. Hence, figuratively, of the pangs of conscience or of other mental anguish. The Roman Furies corresponded to the Greek Erinyes or, euphemistically, Eumenides. Cf. Goethe's *Iphigenie auf Tauris*, ll. 564, 581-584, etc.

5. *Welche Anwandlung? What has come over you?*

8. *war glücklich*: because she had resolved (Sc. 3) to give up Ferdinand for this world and was reconciled, or for the moment thought she was, to the hope of reunion hereafter. Her 'happiness' was the consciousness of self-conquest and the triumph of resignation. That Ferdinand, who had not witnessed her transformation and had, perhaps, no previous hint of it, is speechless with amazement at her tirade, is no cause for wonder. Cf. *Introd.*, p. xl f.

13. *Sie stürzt hinaus, er folgt ihr nach*: note that in this play the characters almost invariably leave the stage as the curtain falls (cf. close of I. 7, II. 3, III. 3 and 6, IV. 5 and 9) instead of remaining to make a tableau, as is customary in the drama of the present day. Only at the end of Act II and at the final curtain is anyone left on the stage. In this, Schiller's technique, like Lessing's (cf. the ending of Acts I-IV of *Emilia Galotti*), conforms to the general practice of the eighteenth century.

The Exposition in Scenes 1-4 is a masterly preparation for the action which is about to begin. Miller's very first *Comment on* words reveal the situation and the impending

I. 1-4 conflict. His daughter has a love-affair with a nobleman which can bring only calamity to her and to her family and which must therefore end forthwith. Of marriage there can be no thought, he declares, and we are inclined for the time being to credit him with sound

judgment despite the mother's conviction that the young baron's intentions are honorable. In any case it is clear that the father's authority will prevail.

The visit of Wurm suggests an additional menace to the happiness of the lovers for his sinister bearing and veiled threat make it probable that he will not scruple to use coercive means to rid himself of his supposed rival. Miller guesses rightly that Wurm's first move will be to enlist the president's coöperation. These two scenes effectually gain our sympathy for Luise before she herself appears.

Miller's denunciation of Luise's reading has partly prepared us for the sentimental notions with which her head is filled, but her resolve to renounce Ferdinand is a surprise. It is evident that the renunciation will cost her a struggle, for the impulses of love and filial duty seem to balance each other. Her resignation is unwitting self-deception (cf. *Introd.*, p. xli). It is certain that this girl will offer no resistance to the forces which threaten to part her from Ferdinand. Under these circumstances everything will depend upon the latter. If he accepts her renunciation there will be no conflict.

The question is soon answered. Ferdinand's sovereign contempt of every obstacle, his determination to sacrifice everything but his love, make a conflict inevitable. Against him are arrayed Miller's prejudice and Luise's pious scruples; still more to be dreaded is his father's opposition which may be expected to appear ere long. His love is as honorable as it is reckless; of this there can be no doubt. Frau Miller was right. Ferdinand is accordingly put on the defensive and he holds this position unaided until the close of Act II. Up to that point he encounters only the opposition instituted by his father.

The emphasis in these opening scenes on class difference is significant. Here is expressed the underlying idea, the ethical import of the drama — the right of the *individual* as against the mandate of an *unholy social order*, of God-created nature as against artificial depraved convention (cf. *Introd.*,

p. xcv). Significant, too, is the emphasis on humanity. The word *Mensch* has never had a more pregnant meaning than in the last decades of the eighteenth century when the foundations of equality and brotherhood were being laid. The barriers of rank that separate Luise and Ferdinand will fall in that hereafter *wenn Menschen nur Menschen sind*. Lessing had used the same word to storm the barriers of race and creed:

Was heißt denn Volk?  
Sind Christ und Jude eher Christ und Jude  
Als Mensch?

*Nathan der Weise*, ll. 1309-11.

In *Don Carlos* (III. 10) *Menschheit* is the text of Posa's sermon to King Philip (the word *Mensch*, singly or in compounds, occurs twenty-two times in this scene), and before the coming of the marquis the monarch, distrustful of the servile creatures by whom he is surrounded, had prayed (l. 2809) "*Setzt gib mir einen Menschen, gute Vorsicht*." Another golden word of this epoch was *Serz* which had its apotheosis in Goethe's *Werther* (cf. *Intro.*, p. lxxxiii f.).

Ferdinand's first appearance stamps him as the representative in this play of that high-minded youthful idealism which is typical of Schiller and is recognized as the most subjective element in his characterizations. It is best exemplified in Ferdinand and in Max Piccolomini, who have much in common. On Ferdinand's character, cf. *Intro.*, p. xliii f.

## SCENE 5

This scene marks the origin of the Ascending Action, although the actual conflict does not begin until Scene 7 (cf. *Intro.*, p. xxvi). The Initial Impulse is Wurm's report to the president of Ferdinand's relations with Luise, Wurm's action having been motivated and foreshadowed by the result of his call at Miller's house in Scene 2. The time is a little later the same morning. The president's refusal to entertain the thought of Ferdinand's marriage to Luise is con-

ditioned by a stronger motive than class prejudice, namely, his determination that his son shall marry Lady Milford, the mistress of the Duke. He will announce to Ferdinand his engagement at once and observe the effect. The conflict between Love and Intrigue is seen to be inevitable.

17. 19. *das macht Er*: for the form of address, cf. N. 12. 15.  
22. *Bürgercanaille* (also written *-fanaille*; pronounce *-fanal's* je), *-gefinde*, *riffraff*, *plebeian trash*.

23. *meinetwegen*, *for aught I care*. — *Empfindungen*, *d. h. ehrliche*.

18. 6. *das Frauenzimmer*, here collective, *the fair sex*. *Frauenzimmer* meant first 'the women's apartment,' as it existed in medieval times. The word was then applied collectively to the occupants, then to women as a class, or to a group of women. Finally to one woman, sometimes in the diminutive form (cf. in *Minna von Barnhelm* Werner's playful appellation of Franziska, *Frauenzimmerchen*! *Frauenzimmerchen*!). To-day the word has, except in parts of South Germany, a somewhat derogatory, or at least humorous, meaning.

8. *durchsetzen*, *zu stande bringen*.

11. *solid*, *ehrlich*.

12. *in seinem Beutel zu lügen*, *zu seinem Vorteil zu lügen und trügen*, i.e. *to save his money*.

18. *die Erfortationsstrafe* . . . *Dirne*, he means, *the expenses of his mistress* (in childbirth).

20. *zu Ihrer Zerstreuung*, *for the sake of diversion*, i.e. Wurm expresses the hope that the president may have no sorrows to drown as the result of this affair.

26. *vom Hals geschafft*, *got out of the way*.

27. *auszustecken*, *to cut out*, *Sohn* being the object. In the parlance of the medieval tournament *ausstechen* meant *aus dem Sattel stechen*, i.e. to unseat an opponent by means of a thrust with the spear or lance; hence, fig., 'to defeat or supplant a rival.' The English phrase probably had a similar origin.

28. *Fliegentatsche*, *catapaw*.

30. *daß er . . . Aufsatz zum Schelmen hat, entzückt mich*: it is peculiar that the president should comment on Wurm's *pre-disposition to rascality* as if it were something new to him, for it is evident (21. 7) that the secretary has been his accessory in other crimes. *Schelm* is now inflected strong.



31. muß Er mich nicht mit pressen wollen, *you must not try to make game of me too, to impose on me in the bargain.*

19. 2. nicht bis zum Einbruch in meine Grundstücke: *Sam must not presume that his personal interest — to get his rival out of the way — will concern the president who on principle will not interfere with his son's flirtations.*

7. bliebe ganz weg, *might be dispensed with altogether.*

2. was verschlägt es Ihm, was macht es Ihnen aus. — ob Er die Karolin . . . bekommt, *whether you get the coin new from the mint, etc., i.e. whether Luise is chaste or has been the mistress of Ferdinand when Wurm marries her. — Karolin' (usually let) or Karlin, a gold coin, worth about 18 or 19 marks, no longer current. The figure was evidently suggested by Marcell's words to the Prince, Emilia Galotti, I. 6: Was Sie verfaßt haben, gnädiger Herr, der Emilia Galotti zu bekennen, das bekennen Sie nun der Gräfin Appiani. Waren, die man aus der ersten Hand nicht haben kann, kauft man aus der zweiten, und solche Waren nicht selten aus der zweiten um so viel wohlfeiler.*

13. das Paradies . . . ermessen kann, *render: can estimate precisely the bride's charms.*

14. Ich mache hier gern den Bürgermann, *in this respect I prefer to be a plebeian*, — a significant comment on the relative virtue of the aristocracy and the middle class, the more so in view of Wurm's character.

18. heimgeben, *requite, pay back.* — der Aufschlag . . . , daß Lady Milford . . . eine Verbindung eingehen soll: this was probably suggested to Schiller by an incident from the reign of Duke Eberhard Ludwig (1693–1733), whose mistress, Mlle. Grävenitz, nominally became the wife of a Bohemian nobleman, Graf Ferdinand von Würben. Cf. *Introd.*, p. lx f.

23. meine mächtigsten Springsfedern . . . hineinspielen, *the mainspring of my power 'gears with the passions of the Prince,' i.e. depends upon the Prince's passions.* How Milford has ruled the Prince she tells Ferdinand, 43. 21 f.

25. Der Herzog: it is significant that the ruler, referred to in the *dramatis personae* as ein deutscher Fürst, is so often in the course of the play mentioned as der Herzog. In a copy of the first edition which was evidently used as an acting version for some contemporary production Fürst is throughout substituted for Herzog. Cf. *Introd.*, p. xcvi.

27. an sich reißen, *obtain.*

## 20. 2. Anfänger, tyro, novice.

4. dürfte Ihre Anforderung . . . zurückkommen: a phrase from the language of banking, *your demand may come back protested*. Schiller prefers fordern (Forderung) to fordern even in his later writings and in his early dramas uses it exclusively, as did Lessing. To-day fordern (Forderung) is the proper spelling. Cf. 41. 8, 54. 3, 69. 15, 90. 14, etc. — Distinguish the meaning of fo(r)dern and fördern, which are etymologically of identical origin.

12. Seinen Argwohn . . . widerle'gen, *justify or refute* Wurm's *suspicion* that Ferdinand loves Luise. Is it possible that the president would expect his son to have no other scruples about such a marriage? Does he know him so little? At least he recognizes (line 21) the validity of Wurm's objection. Cf. Comment on I. 5-7.

16. läßt sich . . . auf die Rechnung . . . schreiben, *may be (reckoned as) due quite as much to the prospective bride*, namely the notorious courtesan Milford.

20. Kugeln schleifen, *drag a ball [and chain]*, — as the convict is forced to do; that is, Wurm would stake his liberty on the correctness of his opinion.

27. Gew., read Euer.

29. Er soll geschützt werden, *YOU shall be protected*, i.e. the president will not betray to Ferdinand the source of his information; but he does, cf. 47. 21-25, 61. 5.

30. Und daß der Dienst usw.: this seems to make Wurm's motive the winning of Luise, his conceit leading him to believe, in spite of her father's plain words, that he has only to get his rival out of the way in order to make himself acceptable. The same motive is expressed in III. 1, 63. 25 f. For the bearing of this on the estimate of Wurm's character, cf. Intro., p. xlix.

21. 5. Was ich . . . vertraut habe: not the announcement of Ferdinand's marriage, which he wishes spread as quickly as possible (see next scene), but his reasons for making Milford his daughter-in-law.

7. zeigen . . . meine falschen Handschriften: the forgeries were a part of the crime through which the president had displaced his predecessor and obtained his high position, cf. 61. 2 N., 66. 10 f. It may seem curious that Wurm should fear the exposure of forgeries committed as von Walter's tool.

It is to be remembered, however, that Wurm's word would avail nothing against the president's denunciation. When Wurm later threatens to turn state's evidence, in the last scene of the play, the circumstances have been wholly changed by Ferdinand's accusation, as well as by his threat at the close of Act II. In any case Wurm is here speaking half in jest. Not so the president, however, for his words are uttered after Wurm has left.

10. *Schröter*, *stag-beetle* (*Sirfäfer*), which is sometimes held by a string and allowed to crawl about.

## SCENE 6

The opportune arrival of von Kalb, a foppish newsmonger, enables the president to publish Ferdinand's engagement forthwith and this, he thinks, will make the latter's repudiation impossible. Von Kalb is, like Wurm, a creature of the president's and later, as his accessory, becomes seriously involved in the plot.

21. 15. *Chapeaubas* (Fr. *chapeau bas*), *cocked hat*; a low, three-cornered hat with the brim turned over, convenient for carrying under the arm, as von Kalb has it. — *frisiert a la Éérisson*, *with his hair (dressed) à la hedgehog*, i.e. in pompadour fashion, but with a powdered wig. See the illustration facing p. 66.

16. *Bi'samgeruch*, *odor of musk*.

18. *mein Bester*, *my dearest baron*.

21. *Biß'tenbillets*, *Einladungen*. Schiller often prefers the plural of French words, cf. 30. 5. Cf. Pfeiderer, p. 341. In present usage *das Billet* has the plural *Billets*, but the plural of *Billett* is *Billette*.

22. *die heutige Schlittenfahrt*: the time of the play is accordingly winter. Luise says 53. 2 that Ferdinand has visited her since November, and Ferdinand speaks 123. 21 of their courtship as having continued for three months. The action of the play, then, seems to take place in February. As to Schiller's possible reasons for thus locating it. cf. N. 65. 9 and *Introd.*, p. xcvi f.

23. *dann*, the first edition reads *denn*. In the eighteenth century the two words were not yet sharply distinguished; *dann*

was used of cause ('for'), denn of time, as well as in the sense to which each is limited to-day. After the Academy period Schiller seems to have distinguished *dann* and *denn* according to present usage, — violated in *Kabale und Liebe* only in this instance, which may probably, therefore, be ascribed to the printer. Cf. Pfeiderer, p. 387. The confusion of *wenn* and *wann* is analogous, cf. N. 108. 30, 119. 6. — *Lever* (r silent) *levee*, the customary morning reception at which the dignitaries of the court presented themselves; imitated from the French court, as were most ceremonial forms.

24. *Seiner Durchlaucht, His Highness*. — The first ed. reads *Durchleucht*, an older form still used in Schiller's time, but rapidly disappearing. In this text both forms occur; thus, *Durchleucht* 21. 23, 22. 11, 25, 69. 19, but *Durchlaucht* 34. 5, 67. 20, 106. 22. Whether the inconsistency is the author's or the printer's cannot be determined (cf. Appendix A). The fact that an autograph letter of Schiller from this period shows *Durchlaucht* (*Briefe*, ed. Jonas, I. 65; facsimile reproduction in Wychgram's *Schiller*, 1st ed., p. 87) warrants the use of the modern form throughout.

27. *Schelm*, for *rascal*, in this sense, *Schurke* would now be the proper word.

22. 1. *fig und fertig, spick and span*.

2. *Malheur, Unglück*.

4. *zerstreut, absent-mindedly*, because he is too much concerned with his weighty plan to heed von Kalb's twaddle.

7. *schlagen aus, kick up their heels*.

10. *Eine Tagreise*, sc. *nach meiner Wohnung*. One would now say *Tagereise*.

12. *fügler, feign*, coined from Ital.  *fingere* (cf. Fr. *feindre*, pres. ppl. *feignant*). In Ger. one would say, *Ich stelle mich ohnmächtig*.

14. *in voller Carriè're* (also written *Carriere*), *in vollem Lauf*.

16. *Antichambre, Vorzimmer*.

22. *Das gesteh' ich, well, I declare! you don't say so!* — *mir, ethal dat.=für mich*.

25. *haben*, the 'plural of majesty,' used with singular title in ceremonious language; cf. N. 6. 14. — *einen Merde d'Oye Biber, goose-green beaver [coat]*. The color *merde d'oie*, lit. 'goose-dung' (*Gänsebrei*), was just then the height of fashion. Boxberger quotes from Mercier's *Tableau de Paris* (1782), a

reference to this popular color; also a reference to *la coëffure d'hérisson*. DNL, vol. 121, p. 20.

27. *Seitung*, *tidings*, the earlier meaning (and the Eng. etymological equivalent) of the German word.

31. *Unterſchrieben*, i.e. *all settled*.

23. 1. *verbinden*, *oblige*.

#### SCENE 7

With the interview between the president and Ferdinand the actual conflict begins (cf. Intro., p. xxvii). The father is unwontedly gracious, reminds his son of the perils he has incurred, the pricks of conscience he has suffered in order, he alleges, to secure for him, Ferdinand, a high place and a brilliant future. The young man repudiates any suggestion of profiting by his father's crimes. The latter then informs him that he is to marry Lady Milford. Ferdinand is filled with righteous indignation as Wurm had predicted, and the president then makes use of the ruse suggested by the secretary and offers his son a bride of unexceptionable character. Ferdinand is dumfounded, and the president sees Wurm's allegations confirmed. The son does not confess his love but seeks to escape. The president repeats his command. Ferdinand, believing Milford to be no better than her reputation and probably a party to the plan, resolves to denounce her to her face and thus to make any thought of marriage impossible.

23. 20. *raſche*, *impulsive*.

21. *Ein . . . Gram brütet auf*, a . . . *melancholy clouds*.

23. *Auſſchweifungen*, *excesses*, *indiscretions*.

24. *vor einer . . . Grille*, *sooner than a trace of the blues*.

24. 2. *herb*, here *sour*.

7. *Entwegräumung*, *removal*, probably through a plot which had caused him to be disgraced and possibly to be executed for treason. This had been accomplished by means of forgeries and falsified documents to which Wurm and von Kalb had been accessory (cf. 21. 7, 66. 10 f.). This is the crime which Ferdinand threatens to reveal at the end of Act II and which Wurm declares he will confess in the last scene of the tragedy (136. 23 ff.). In view of Wurm's words, "*Ruft Nord durch die Gaſſen!*" and also of Ferdinand's reference to

his father's crime as *seine Morbttat* (71. 11) the meaning may be that President von Walter actually caused his predecessor to be murdered. Some support of this assumption is found, according to Müller (*Studie*, p. 19), in Wurm's reference to the crime in III. 1, where he reminds the president of the night „wo die große Mine losgehen und den guten Mann (his predecessor) in die Luft blasen sollte" (61. 2 f.). It seems unlikely, however, that this passage is to be understood literally (cf. N. 61. 2). The president's act would be morally, and legally as well, a murder if he had brought about his death by false charges of treason and the consequences for him and his accomplices would be as serious as if he had blown up his house with gunpowder. The president's accession to power by criminal means was suggested to Schiller by an incident in the career of Montmartin who, in 1762, had overthrown his rival Rieger and caused his imprisonment on false charges of treason (cf. *Introd.*, p. lxx).

Respecting the critical aspect of the president's confession and the question whether Ferdinand now learns for the first time of his father's crime, cf. *Comment* on I. 5-7.

18. *dem Romanenkopfe zu gut halten*, overlook in the silly sentimentalist.

25. *Erbe*, distinguish *das Erbe*, the inheritance, and *der Erbe*, 'the heir.'

25. 6. *Fähnrich*, now written *Fähnrich*, *ensign*.

9. *Geheimen Rat*, *privy councilor*, now usually *Geheimrat*, the first element being the uninflected adj.

12. *wenn anders die Gewalt . . . als ihre Zeichen*, i.e. if the power behind the throne is worth as much as the throne itself. — *wenn anders*, if really, provided, a favorite phrase with Lessing, now no longer used; cf. *Emilia Galotti*, II. 5: *Eia u b i a*. — *Welch ein Mann!* — *O, der rauhen Jugend!* — *wenn anders sie diesen Namen verdienet*. *Ibid.* II. 6: *Emilia*. — . . . *Es sagte, daß dieser Tag, welcher mein Glück mache, — wenn er es anders mache, — sein Unglück auf immer entscheide*.

20. *diese gepriesenen Glücklichen*, these vaunted favorites of fortune; cf. the phrase, *einen glücklich preisen*, 'to call one happy.'

27. *Nach dreißig Jahren die erste Vorlesung*: the president's university training is mentioned by von Kalb, 69. 18.

29. *eingrosten*, *get rusty*.

31. *buntschiefzig*, *fantastic*; properly of something having

'gaily colored spots or stripes,' hence 'variegated, motley'; used to describe the dress of the fool or clown. Cf. *die Schede* (der *Sched*), 'piebald, dappled horse.'

26. 4. *Komplimente, Umstände, Förmlichkeiten.*

7. *Bräutigam, fiancé*, the ordinary meaning. *Braut* and *Bräutigam* are applied to a betrothed couple up to and including the wedding-day.

10. *Welcher Schandfäule . . . ist sie das nicht* (d. h. nicht bekannt), *where has she not been pilloried, i.e. to whom is her infamy unknown!*

14. *privilegierte Bühlerin, licensed wanton.* — *heiratete*, pret. subj.

25. *nach . . . geizen, mit seinem Landesherrn . . . zu wechseln*, i.e. *covet the distinction of sharing a mistress with his prince.*

29. *unter den Menschen hinunterfriecht*, i.e. *debases himself to the level of the animal.*

27. 3. *schlechtesten, meanest, humblest*; cf. N. 6. 22.

4. *ganz*, i.e. *pure, chaste.*

9. *das Maul, such talk.*

12. *Hinwerfung, sacrifice.*

16. *aufstehen, hesitate.*

25. *von Ostheim*: the name was that of a highly respected young woman of Schiller's acquaintance in Bauerbach; cf. *Intro.*, p. lvii.

28. 1. *Wohheit*, transl. here *cruelly*.

24. *hinter gewisse Gift'rien komme*, *get at the bottom of certain tales.*

27. *Es ist gewiß nichts*, respecting Ferdinand's fright and denial, cf. *Comment* on I. 5-7 and *Intro.*, p. xlv.

29. 3. *Parole, parole*, the password for the day given to the officers of the guard at the termination of the review, after which Ferdinand would be at liberty.

14. *deines Englands*: Lady Milford, according to her own statement, 41. 17, was a member of the noble English family of Norfolk. Respecting a possible reason why Schiller made the mistress an Englishwoman, see *Intro.*, p. lii, footnote.

15. *ein deutscher Jüngling*: Gemmingen makes a similar 'patriotic appeal' at the close of *Der deutsche Hausvater* (cf. *Intro.*, p. lxxxv f.), DNL, vol. 139, i, p. 83. The worthy 'head of the house' hopes, as a reward for his good deeds, that some day an honest German will pass by his grave and say

of him: „Er war wert, ein Deutscher zu sein!“ On the form *teutſch* (which Gemmingen also used), cf. N. 10. 12. — *Er eilt hinaus*, observe that the stage is vacant as the curtain falls, as at the end of Scene 4; cf. N. 17. 13.

Wurm has enlisted the president's coöperation more effectually than he could have hoped. Under ordinary **Comment on** circumstances Ferdinand's love-affair would

I. 5-7 have caused his father no concern, for that his son would marry Luise is as incredible to him as to the music master. His cynical contempt of ordinary moral standards and his iron will make us apprehensive of the outcome when father and son shall clash. We know, as does Wurm, that Ferdinand will not submit to the dishonor which the president is determined to force upon him. The tension is relieved by the coming of von Kalb, which is skilfully employed to further the action.

The interview of father and son has the expected result in so far as Ferdinand's defiance of the president's command is concerned. Several points in this scene, however, excite surprise and raise mooted questions. The president's conduct is hard to reconcile with his character as disclosed in the previous scenes. Is his remorse real or simulated? In either case, how can he hope to win Ferdinand to his plan by such an appeal? He knows that his son has disapproved of his régime (cf. 59. 18 f.); then why remind him of the heritage he will receive? Would not such a man as the president, either with sincerity or with discretion, have concealed the darker side of his career and held out to his son only the allurements of power and position? Would he commit the colossal blunder of making Ferdinand the confidant of his crime? Does he now reveal this crime for the first time or had the revelation occurred previously? On this point opinions differ. Beller mann (*Schillers Dramen*, I. 192 f.) believes that Ferdinand knew of it before, but contemporary reviewers of the play understood that the confession is made here for the first time (cf. Braun, *Schiller im Urtheile seiner Zeitgenossen*, I. 95, 180; 217), and



so it seems to the present editor. This is indicated by the president's words (24. 5 f.): „Höre, Ferdinand — (ich spreche mit meinem Sohn) auf!“, and by the way in which Ferdinand receives them (24. 12). Schiller anticipated the criticism which has been made of the president's confession by letting Wurm tell him (60. 8 f.) that he should never have put himself in Ferdinand's power (cf. further, *Intro.*, p. xlvii f.). It was necessary for Schiller's plot that Ferdinand know of his father's crime, but he should have learned of it in another way (cf. *Comment* on II. 4-7).

Hardly less inexplicable is the president's assumption that Ferdinand would consent to a marriage with Lady Milford. He knows that his son avoids the court society (23. 22), that he has come home from the university with high ideals of conduct, and yet he expects him to accept a notorious courtesan as his wife. And is he justified in taking it for granted that Ferdinand's relations with Luise are dishonorable? How can a man of such keen perception have so misjudged his son whom he seems to have been observing closely? May his error be explained by his own consummate turpitude? (cf. *Intro.*, p. xlvii).

The conduct of Ferdinand in this scene has provoked equally severe criticism. Would he have been so easily deceived by his father's sudden change of manner (27. 21 ff.) and the offer of an acceptable bride, in view of the obvious sincerity with which the marriage to Milford had been urged? May his susceptibility to deception (of which a still more striking instance will occur in IV. 5) be explained by his frank, impulsive nature and youthful idealism? (This is strikingly illustrated in Max Piccolomini.) Much more serious is the criticism of Ferdinand's behavior when the president has entrapped him and threatens to investigate certain reports concerning him (28. 16 ff). Is his answer, „Es ist gewiß nicht, mein Vater!“ cowardly? Might he be expected to avow his love with the same defiance with which he had just repudiated his father's plans for his future? Is it fear for himself or for Luise that is responsible for his stam-

mering evasion? Is it merely because he is taken by surprise and yields to a natural impulse? A little later he tells Lady Milford frankly of his love for Luise (45. 18 f.) and in the crucial test at the end of Act II he braves his father's wrath without flinching. Does Ferdinand's character suffer by this display of weakness even though it be natural in the given circumstances? Or does it make his subsequent conduct seem the more heroic? Does Schiller err in representing him thus, or is he justified by fidelity to human nature? Does he gain, dramatically, by heightening our suspense as to Ferdinand's future conduct? Cf. *Introd.*, p. xliv f.; *Bellermann*, I. 195-198.

Whatever objection may be made to the characterization of the president and Ferdinand in Scene 7 — *Bellermann* (I. 197) considers the faults so grave as "to make this scene the weakest in the play" — the action is effectually advanced and the certainty of conflict is established. The fall of the curtain leaves us in twofold suspense: What will be the outcome of Ferdinand's interview with Lady Milford? What will be the president's next step? Both questions are answered in Act II.

#### ACT II. SCENE I

The time is shortly before noon of the same day as Act I. Lady Milford is awaiting Major von Walter, whose coming has been announced to her. Scenes 1 and 2 do not advance the action but complete the Exposition by introducing the one remaining principal character. They bring, moreover, a considerable surprise, inasmuch as they reveal a side of Lady Milford's character that is totally unexpected in view of what we have heard of her. Our sympathy is thus enlisted for her in advance of Ferdinand's coming, the more since we know his intention.

30. 2. *Flügel*, *grand piano*, so called from the resemblance of its outline to that of a bird's wing.

4. *phantasirt*, *improvises*.

11. *Wie ein Verbrechen*: because Ferdinand's forced marriage is her doing; cf. 33. 19 f.

12. *Renner, racer*.

13. *Marshall*: for the derivation of the first element, cf. s.v. *Hofmarschall* in Notes on the dramatis personæ. — Her order is not meant seriously; it merely gives expression to her agitation (Bellermann).

18. *L'Ombretische, ombre or omber* (Span. *hombre*, 'man'), a favorite game at cards, borrowed from the Spaniards. — *vor Ihren Sofa*: this foreign (Arabic) noun is now regularly neuter in German.

19. *Wir sollte . . . zu Gebote stehn und eine Grille im Kopfe surren*, do you suppose I'd have . . . standing at my beck and let a whim trouble me?

31. 2. *Nasen, d. h. Nasenlöcher*.

3. *eines . . . Marionettendrahtes*: the *puppet-wire* is the Prince's will, by which the courtiers are manipulated like the puppets on a mimic stage. This, in turn, she can manage more easily than her *crochet-work, Filet* (*Fr. filet* (t silent) = Ger. *Stückelarbeit*). The figure seems to be from Rousseau; cf. *Introd.*, p. lxxxii.

5. *Sackuhr*, provincial for *Taschenuhr*.

11. *daß nicht auch in den Bügel beißt*, that does not even take the bit in his teeth.

14. *Den schönsten Mann . . . Liebhaber usw.*: this is the only place in the drama where a favorable characterization of the Prince appears. That the description fits Duke Karl Eugen is obvious; cf. *Introd.*, p. lxvii and Müller's *Studie*, p. 88. Dramatically it affords an explanation, if not a justification, of Milford's surrender to the Prince when she had become his mistress (cf. 42. 11 f.). — In a letter to Frau von Wolzogen dated Jan. 8, 1783 (*Briefe*, I. 90), Schiller refers to her request that he "spare the Duke in his writings, because after all he owed much to the Academy"; to which he answers: "Ich will nicht untersuchen, wie weit dem so ist, aber mein Wort haben Sie, daß ich den Herzog von Wirtemberg niemals verkleinern will."

22. *auf dem Bettelstabe begegnet*, sees as a wretched suppliant, i.e. as the creature of his baser passions.

25. *den Saft von zwei Indien*: Saft specifically for *products, luxuries* in general, for wine is not thought of as a product of the Indies; rather gold, pearls, spices, etc. Or Saft may be

taken in the sense of *essence*, i.e. the most precious products of those lands. — *jeden Gelust* (l. 23), now *das Gelüste*.

26. *ruft Paradiese aus Wildnissen — läßt die Quellen . . . springen*: so, too, Karl Eugen (and earlier, Eberhard Ludwig) created magnificent parks and preserves at enormous cost. A contemporary writer, the ducal librarian Uriot (quoted in Müller's *Studie*, p. 8), tells of the famous orange-garden at Ludwigsburg which contained many thousands of trees. In the summer the air in this garden was cooled by the streams of four large fountains erected in the center of great basins. Great sums were spent, too, on magnificent buildings such as the new castle in Stuttgart, the opera house in Ludwigsburg and the famous 'Solitude.' Cf. *Intro.*, pp. lxi, lxiv. — *Bögen*, the pl. is now preferably *Bogen*. Cf. Pfeleiderer, p. 327.

28. *das Mark . . . hinpuffen, lets the marrow . . . go up in*. The Württemberg historian Pahl, V. 127, tells of the enormous sums expended for entertainments on the Duke's birthdays, sometimes as much as 400,000 florins (\$160,000, which meant three or four times that amount according to the standards of those days). The festivities included magnificent spectacles and ballets and displays of fireworks which, says Pahl: "consumed in the space of a few minutes,  $\frac{1}{2}$  Tonne Goldes' (c. \$50,000)." This may be believed when we read in Uriot's account of one celebration that "the fireworks were arranged in nine parallel lines, each three hundred feet long."

Schiller's rebuke of Karl Eugen's extravagance could hardly be more pointed, for every detail is reproduced from reality. It is impossible that this should have escaped contemporary notice; cf. *Intro.*, p. xcvi f.

31. *sein darben des . . . exequieren, force his starving . . .*

32. 2. *Vollauf*, properly used as adv. only; here = *Fülle*. — *was helfen mich*: *helfen* was formerly sometimes used with the acc. This use is found, though infrequently, in Goethe, Schiller and Lessing. It is now incorrect.

3. *Wallungen*, d. h. die Leidenschaften des Fürsten.

13. *daß ich es (mein Herz) . . . behauptet hätte, that I would have asserted it.*

14. *wenn ich . . . erhalten könnte, d. h., wenn ich meinen Ehrgeiz dazu zwingen könnte.*

16. *einräumen, relinquish.*

24. *Behelf, makeshift.*

27. *wollte, expected.*

33. 2. *daß sie . . . überlär'men sollten, that they were to drown (the voice of) . . .*

5. *den ich jetzt denke:* the use of *denken* with direct personal object without the reflexive, in the sense of *sich vorstellen*, is limited to poetry and elevated diction. So, too, as equivalent to *denken an*; cf. Goethe's *Iphigenie auf Tauris*, l. 601: (Pylades) *Ich denke nicht den Tod.* Cf. *ibid.*, 1765.

20. *eine Hoffabale . . . meiner Liebe:* it may be, as Müller (*Studie*, p. 73) and Erich Schmidt surmise, that this passage suggested to Iffland the present title of the play, which Schiller substituted for the earlier one, *Luise Millerin* (cf. N. 51. 4). Milford's words confirm Ferdinand's accusation that she was a party to the plan.

23. *Was mir ahndete, what I foreboded, what my heart told me;* cf. N. 16. 4.

25. *der hoffschlaue Walter* refers to the president.

30. *Belogene Lügner:* cf. *Nathan der Weise*, 2023 f.:

O, so seid ihr alle drei  
Betrogene Betrüger!

## SCENE 2

This scene is merely an episode so far as the action of the play is concerned, but it gives a realistic glimpse of the tyrannical oppression, of which Ferdinand has spoken, in its most diabolical form. And the dark picture is true to history (cf. *Introd.*, p. lxiv). Milford realizes for the first time the cost of the luxuries she has enjoyed and her determination to end her relations with the Duke receives a further impulse. The scene was omitted in the first performance of the play at Frankfurt (cf. *Introd.*, p. cii).

34. 8. *aus Venedig:* perhaps an intentional reminder of the journeys which Duke Karl Eugen on several occasions made to Venice, to take part in the Carnival. During these visits, it is said, he was surrounded by a horde of Italian concubines, some of whom were brought back when he returned to Stuttgart (cf. p. 43. 16 and N.).

17. *siebentaufend Landskinder nach Amerika:* there is no trust-

worthy evidence that Karl Eugen furnished troops to England during the American Revolution, although contemporary allusions make it possible (cf. Minor, II. 148). He had previously furnished troops to France (from 1756 on, cf. Introd., p. lxiv f.) and Holland, and later (1786) a regiment was sent in the service of the Dutch East India Company to South Africa. It was, however, no fault of the Duke's if none of his subjects fought with the English, for he had tried, after the termination of his contract with France, to conclude subsidy treaties with other countries. Of the 30,000 German troops that came to America the largest quotas were furnished by the Duke of Brunswick (5700) and the Landgrave of Hesse-Cassel (nearly 17,000). Of the total number about 17,000 returned, about 5000 remained in America as colonists after the close of the war, and the remainder were killed. The shipment of German troops to America during the Revolution excited widespread protest and it is natural that Schiller, writing in 1783, should make the allusion specific. Cf. Müller's *Studie*, p. 11 f.; Beller-  
mann, *Schillers Dramen*, I. 211 f. Details of this traffic in German soldiers are given by Friedrich Kapp in *Der Soldatenhandel deutscher Fürsten nach Amerika*, 2d ed. Berlin, 1874.

23. *Edelsteine, wie dieſe*, best taken in apposition with *alles* (line 18), i.e. the soldiers pay for everything — *for* (priceless) *jewels such as these*. The old man's emotion overcomes him and he pauses (l. 18). The lady's attention is attracted and she comes toward him (she had stepped away, ll. 14, 19), saying, *Mann, was iſt dir? Ich glaube, du weinſt?* The thought, *die zahlen alles*, is still uppermost and he adds in a broken voice, *Edelsteine, wie dieſe* (*da zahlen ſie*), interrupting himself to answer the Lady's question why he weeps, *Ich hab' auch ein paar Söhne drunter*. *Zahlen* is sometimes used, as here, with the thing paid for as direct object. — Beller-  
mann thinks there is an ellipsis and understands the meaning to be, *Edelsteine, wie dieſe* (*da kauft er ſich für ſolchen Preis*) (cf. *Schillers Dramen*, I. 213 f.). Another interpretation would make *Edelsteine* refer to *Landesfinder*, but, as Beller-  
mann remarks, it would be highly unnatural for the simple old *Kammerdiener* to use such a figure. Düntzer's interpretation (*Erläuterungen*, p. 185) of *Edelsteine* as referring to the old man's tears, which he likens to diamonds (*Rubyn*). *Ich glaube, du weinſt?*

**Kammerd.** [Ja, ich weine] Edelsteine, wie diese da —) is ridiculous.

35. 2. **wie teuer . . . das Joch Menschen:** these words recall the oft told, but unsubstantiated, story that Frederick the Great imposed a *Viehgoll* (export tax on cattle) on the Hessian soldiers who passed through his territory on the way to embark for America, because they were sold like cattle. Frederick denounced in strong terms "the greed of some German princes who sacrifice their troops in a cause which is no concern of theirs" (cf. Bellermann, I. 212).

3. **ließ . . . die Maulaffen niederschließen:** at the breaking out of the Seven Years' War (1756) the 6000 troops guaranteed to France by the treaty of 1753 (cf. *Introd.*, p. lxiv) had to be forthcoming and they were speedily recruited under the orders of the relentless Rieger; of this number only 1000 returned the following spring. There were serious mutinies at various places which were put down with great severity. After a second uprising at Göppingen in June, 1757, eighteen ringleaders were shot down before the gates. A contemporary report says that a like number were hanged in the presence of the Duke. Another (less trustworthy) account tells of fifty having been hanged. Schiller's father, then a recruiting officer, had witnessed this tragedy and such scenes of parting as the *Kammerdiener* describes below, and the poet had doubtless heard from him the heartrending details (cf. Müller's *Studie*, p. 11 f.). If the picture was not wholly contemporary it was remembered vividly enough to be appreciated by Schiller's audiences. The raising of recruits was still familiar even if the scenes were no longer enacted with such horror. Indeed, only three years after the appearance of *Kabale und Liebe*, Karl Eugen, furnished a regiment (composed, it is said, of voluntary recruits) to the Dutch East India Company for service on the Cape of Good Hope. It was in prospect of the departure of this regiment that the poet Schubart (cf. *Introd.*, p. lxxv f.) wrote: *Künftigen Montag geht das außs Vorgebirg der guten Hoffnung bestimmte württembergische Regiment ab. Der Abzug wird einem Leichenkondukte gleichen, denn Eltern, Ehemänner, Liebhaber, Geschwister, Freunde verlieren ihre Söhne, Weiber, Liebchen, Brüder, Freunde — wahrscheinlich auf immer. Ich hab' ein paar Klagelieder auf diese Gelegenheit verfertigt, um Trost und Mut in manches zagende Herz auszugießen.* One of

the songs alluded to (for which Schubart also composed the music) was the famous *Kaplied*, the first half of which follows:

Auf, auf! ihr Brüder, und seid stark,  
Der Abschiedstag ist da!  
Schwer liegt er auf der Seele, schwer!  
Wir sollen über Land und Meer  
Uns heisse Afrika.

Ein dichter Kreis von Lieben steht,  
Ihr Brüder, um uns her;  
Uns knüpft so manches teure Band  
An unser deutsches Vaterland,  
Drum fällt der Abschied schwer.

Dem bieten graue Eltern noch  
Zum letztenmal die Hand;  
Den sollen Bruder, Schwester, Freund;  
Und alles schweigt und alles weint,  
Tobiasch von uns gewandt.

Und wie ein Geist schlingt um den Hals  
Das Liebchen sich herum:  
Willst mich verlassen, liebes Herz,  
Auf ewig? — und der bittere Schmerz  
Macht's arme Liebchen stumm.

Ist hart! — drum wirble du, Tambour,  
Den Generalmarsch drein.  
Der Abschied macht uns sonst zu weich,  
Wir weinten kleinen Kindern gleich; —  
Es muß geschieden sein.

Lebt wohl, ihr Freunde! Sehn wir uns  
Vielleicht zum letztenmal;  
So denkt, nicht für die kurze Zeit,  
Freundschaft ist für die Ewigkeit,  
Und Gott ist überall.

The *Kaplied* and the second song, *Für den Trupp*, were sung as the first battalion of the regiment marched out of Ludwigsburg, Feb. 27, 1787. Reprinted in DNL, vol. 81, p. 430 ff.

II. *Bärenhaß, bear-hunt*; cf. *heßen*. The maintenance of hunting preserves was the occasion of lavish expenditures and the source of great hardship to the peasantry — in Württemberg as in so many other parts of Europe — because the game overran their crops. Schubart refers to this in *Die Fürstengruft* (cf. *Introd.*, p. xcvi f.):

Hier flutsche nicht des armen Landmanns Beißsche,  
Die Nacht das Wild vom Acker scheucht!

II, 73 f.

The recently published diary of one of Karl Eugen's officers, Baron von Buwilinghausen-Wallmerode (*Tagebuch über die Landreisen des Herzogs Karl Eugen in der Zeit von 1767 bis 1773*. Stuttgart, 1911), shows that the prototype of Lady Milford as an equestrienne (cf. 30. 12-15) and as participant in the Duke's hunt was probably not Franziska von Hohenheim but Katharina Bonafini, a court singer and his favorite mistress until displaced by Franziska (cf. N. 43. 16 and *Introd.*, p. lxvii). The Duke married her to a cavalry captain formerly in his body-guard; not, however, in order that she might remain his mistress (cf. N. 19. 18). Cf. Ernst Müller's review of the *Tagebuch* in *Vossische Zeitung*, Sonntagsbeilage 6, Feb. 9, 1913.



20. *die Brücken nachwarfen*, symbolizing the loss of their last prop or support.

21. *das polternde Wirbelschlagen*, *the deafening roll of the drums*.

30. *Landesvater*, a favorite appellation of the *sovereign* in the days of paternal absolutism (as still in Russia). — *Am jüngsten Gericht*, *at the Last Judgment, on Judgment Day*.

36. 2. *ich habe sie alle getrodnet* usw.; cf. 43. 28 f. and 105. 7 f. The efforts of Lady Milford in behalf of the people recall the beneficent influence exerted over Duke Karl Eugen by Franziska von Hohenheim, his mistress and later (1786) his wife. The representation of Milford in this light is a deserved tribute to Franziska, of whom Schiller had seen much during his stay at the Karlsschule. Cf. *Introd.*, p. lxxvii f. and Müller's *Studie*, p. 14 f.

9. *zu dem übrigen*, sc. *was ihr dem Lande geraubt habt* (Bischoff).

14. *bei*, with numbers, *about*; analogous to its use with place-names, meaning 'near, in the vicinity of.'

18. *die mehresten*, an archaic superlative (= *die meisten*), now incorrect; cf. Pfeiderer, p. 356. — *dienen ihren Gläubigern*: the system of peonage by which a debtor is compelled to work for the creditor until his debt is discharged no longer prevails in Germany. It is still in force in most states of Spanish America. In New Mexico it was in vogue when the territory was ceded to the United States and continued until abolished by Act of Congress, 1868.

20. *Silberbergwerke*: the silver mines of the Black Forest were extensively worked in the eighteenth century, but are no longer productive.

23. *Landschaft*, d. h. *die Landschaftskasse*, *hsc.*, or treasury of the Interior, the 'Home Department,' as it is called in Great Britain. Contemporary records show that there were numerous disastrous conflagrations in Württemberg during the eighteenth century by which whole towns were wiped out, and that the sufferers were sometimes aided by appropriations from the 'Landschaft,' as well as by direct contributions from the Duke himself.

It seems likely that Milford's charitable act was suggested by an incident mentioned in a journal of March, 1781, of which Schiller was acting as editor. According to this notice the Countess von Hohenheim had by gifts of clothing relieved

the distress of a large number of poor people who had lost everything by fire. Cf. Müller's *Studie*, p. 6 f.

30. *Gefchirr*, usually interpreted (Bellermann, Boxberger) as *adornment, trappings*, which would make the limiting genitive difficult to understand except in the sense of 'purchased with such tears'; perhaps *receptacle* (Witkowski). In any case the meaning is plain: she would sink under the *weight* of [jewels bought with] *such tears* [as the Kammerdiener — and the hundreds similarly bereaved — had shed]. Indeed, one of the early editors (Körner) substituted *Gast* for *Gefchirr*.

37. 4. *schlechtern*, *inferior, less choice*; cf. N. 6. 22.

7. *Brillanten und Perlen*, i.e. tears (of gratitude), a familiar metaphor.

8. *gehen*, Schiller regularly uses the earlier dissyllabic form, common in Swabian; cf. Pfeiderer, p. 358.

14. *aufgeräumt*, *in good humor*.

19. *was sag' ich ihm?* u*sm.*: Milford's perturbation recalls Marwood's conduct when Mellefont is announced, *Miss Sara Sampson*, II. 2. Cf. *Introd.*, p. lxxiv.

### SCENE 3

Ferdinand loses no time in letting Lady Milford know his opinion of her and of the proposed marriage. Her beauty and dignity are not without effect on him. Milford is amazed at his fearless candor and is the more eager for his respect and his love. To justify herself and to soften Ferdinand's heart, she tells him the story of her life. He is deeply moved and begs forgiveness for his cruel denunciation. Lady Milford follows up her advantage by telling him of her power as the Duke's favorite and the beneficent use she has made of it. Confident that she has won him, she throws herself into Ferdinand's arms. This recalls him to his duty. Timidly, at first, he confesses that he loves another, a bourgeois girl, Luise Miller. To his surprise Milford declares that nevertheless their marriage must be. Her honor shall not be compromised. She will leave no stone unturned.

38. 11. *pflügen niemals*, *are never wont, in the habit of*.

18. *diesen Sofa*, cf. N. 30. 18.

23. *Kavalier*, *gentleman*.

27. *verschweigen*, d. h. *schweigen über, ignore.*

39. 3. *Vorbericht*, *preamble.*

4. *Einwurf*, *protest.*

11. *Der Staat . . . durch die Hand des Fürsten*: a conception of the State that was wholly foreign to the paternal despotism of the eighteenth century. It is in sentiments like this and in his defense of humanity against royalty (*Kann der Herzog Geseke der Menschheit verbrechen . . . ?*) that the echo of Rousseau's teachings and the rumble of approaching revolution are heard. With this passage cf. *Introd.*, pp. lxxxii, xcvi f.

16. *verbrechen*, *pervert.* — *Handlungen münzen . . . Dreier*, *mold [his subjects'] actions as he mints his coins?* — *Dreier*, a three-pfennig piece; cf. 'threepenny.'

19. *Hermelin*, *ermine.*

22. *von dieser Degenquaste*, *sword(-tassel)*, i.e. his honor as a soldier.

24. *daß der Preis . . . als das Opfer ist*, *that the reward (marriage with Lady Milford) is not even worse than the sacrifice (of family and soldierly honor, of the world's respect).*

40. 1. *Es will mir nicht zu Kopfe*, *ich kann es nicht begreifen.*

3. *ein Mann . . . einen Fürsten*, note the antithesis.

4. *das Geschlecht*, *the sex*, i.e. *her person.*

5. *wenn sich . . . nicht schämte* usw.: she has sacrificed her person, her honor, to a *prince* because, Ferdinand says, her heart was not worth offering to a *man*. Such a *Preis* (cf. N. 39. 24) he spurns.

7. *groß*, *with wide open eyes*, i.e. *with amazement.*

10. *des freiesten Volks*: it was in England that the liberty-loving German first saw his ideal of political freedom. It was there, too, that the plain people first became a factor in literature. Cf. *Introd.*, pp. lxix, lxxxii.

12. *räuchern*, *Weihrauch* (incense) *streuen*, d. h. *huldigen, do homage to.* — *sich verdingen an*, *become the hireling of.*

20. *überlebte Tugend die Ehre*, i.e. nobility of soul has survived even after degradation of the body.

21. *in diese Schranke trat*, lit. 'entered these lists,' i.e. *trod this path.*

24. *woher . . . diese . . . Preßung des Landes*: Ferdinand's implied charge, that Lady Milford, as the beneficiary of the Duke's lavishness, was a tacit party to this crime is con-

firmed by her words to Sophie, 31. 23 f., and by the valet's bitter reply, *Setz' zu dem übrigen*, 36. 8. Her selfish complacency had persuaded her that she "had dried all the tears of the land," and in this scene (43. 21 f.) she pictures herself to Ferdinand as the benefactress of the people, their intercessor with the Duke, in short their good angel. We have seen her sympathy and generosity in Scene 2. These seeming contradictions in Milford's character are perfectly true to her nature. Cf. Comment on II. 1-3 and *Intro.*, p. liv f.

25. *Das war im Namen des Herzogtums, das habe ich im Namen des Landes gefragt*, i.e. for this unprecedented oppression you will have to answer to the people of this duchy.

31. *lästern, revile.*

41. 1. *sich herausnimmt, dares.*

14. *Ich bin nicht die Abenteuerin, Walter*: the fragment of the play found in Frau von Wolzogen's papers (cf. *Intro.*, p. xxii) has *Wieser* instead of *Walter*, evidently the name which was first given to Luise's lover. Respecting the substitution of *Walter*, cf. *Intro.*, p. lviii. The fragment begins with the words "einst gegeneinander stellt," l. 7.

16. *aus Thomas Norfolks Geschlechte*: Thomas Howard, fourth Duke of Norfolk, was the first peer of the realm, but was not of "princely" blood. (There was in England no 'prince of the blood' at that time, the Tudor male line having ended with the death of Edward VI.) Although a Roman Catholic he was trusted and honored by Queen Elizabeth. He became involved in a plot with French conspirators to liberate Mary Queen of Scots, whose hand he sought in marriage, and was executed 1572. The descent which Schiller gives Lady Milford is purely imaginary. The direct Norfolk line became extinct in 1777, but no member of the family seems to have been involved in such misfortune as Milford connects with her father (cf. Düntzer, *Erläuterungen*, p. 74).

The reference to Norfolk and "die schottische Maria" was suggested by Schiller's studies for *Maria Stuart*, which, previous to the revision of *Kabale und Liebe* (cf. *Intro.*, p. liii) he had planned, perhaps begun, although the completion was destined to be postponed many years (till 1800).

*Für sie geopfert, fiel das beste Haupt  
Auf dieser Insel unterm Fensterbeil —*

*Maria Stuart*, l. 74 f. Cf. also l. 1876 f.

19. *Bernehmen, relations.*

20. *durch einen Spruch der Parlamente*: Schiller seems to have conceived of the two Houses as constituting each a Parliament, a natural mistake in view of his imperfect knowledge of English history at that time. (Similarly his confounding the family name and the title in 'Thomas Norfolk'). Düntzer notes (p. 74) that such a case as that of Milford's father would have been before the House of Lords only.

24. *flohe*, in MHG an *e* was sometimes added to the 1st and 3d pret. sing. indic. by analogy with weak verbs. In early NHG it was used freely, but was archaic in Schiller's time. He uses it occasionally in verse and in elevated passages. Cf. Pfeiderer, p. 381 f. — *Teutschland*, cf. N. 10, 12.

42. 2. *verstund*, archaic form of pret. indic. sing., once used parallel with *stund*, but now obsolete. In the pret. subj. *stünde* occurs, but less commonly than *stunde*. For the more frequent forms *stürbe* and *würfe*, cf. Thomas's Grammar, § 328. 4 and a. Most strong verbs once had a different vowel in the pret. sing. and pret. pl., e.g. *finden*, *fant*, *funden*, *gefunden*. In NHG one of the ablauts, in the *finden* class regularly that of the pret. pl., has disappeared, the other surviving in both numbers. During the transition period the vowel of the pl. sometimes displaced that of the sing., giving rise to double forms in both numbers. In the *finden* class, to which *stehen* did not originally belong, the pret. sing. *u* was especially persistent in Swabian and is common in Schiller; cf. Pfeiderer, pp. 366–369. The only survival of double ablaut in pret. indic. appears in *werden*, *ward* (now giving way to *wurde*; subj. *würde* only), *wurden*, *geworden*. For the *e* in *wurde*, cf. N. 41. 24. — *auf Gold . . . zu speisen*: perhaps suggested by what Schiller read of Mary Stuart's drinking with Bothwell from cups of gold, while she would not permit Darnley to be served even from silver plate; cf. *Maria Stuart*, I. 35 f.

6. *Sechs Jahre*: she was therefore (cf. 41. 23) twenty when she met the Duke. According to 105. 8 she has been his mistress three years.

8. *führte . . . Ihren Herzog nach Hamburg*: Duke Karl Eugen, who was fond of travel (cf. *Introd.*, p. lxiv), had often been in Hamburg. He and Franziska visited that city together, Feb. 1781, in the course of a several months' tour in northwest Germany. On their return, early in March, a ful-

some *Ode auf die glückliche Wiederkunft unsers gnädigsten Fürsten* appeared in a local journal of which Schiller was a contributing editor. The fifth strophe runs as follows:

Sag', Ausland, schließt du nicht mit neid'schen Blicden  
Auf Württembergs glücksel'ge Sitten her?  
Trägt ihr nicht gern die Ketten, Republiken,  
Wär' euer Herrscher — er?

This ode was formally attributed, reluctantly, to Schiller and is included by Bellermann in his edition (*Werke*, IX. 31). Recent investigations, however, substantially disprove Schiller's authorship (cf. Berger, I. 625, note to p. 138) and von der Hellen excludes it from the *Säkular-Ausgabe* (cf. vol. 2, p. 385).

There is no parallel between the narrative of Lady Milford and the meeting of Karl Eugen and Franziska. The latter, moreover, was not of English birth (a previous mistress, Mlle. Nancy, was) nor was she at the time an unsophisticated maiden. Cf. *Introd.*, pp. lii and lxvii.

17. *graute mich . . . an*, (freely) *yawned dread before me*.

19. *Jetzt verdammen Sie mich*: the fragment of the play preserved in an earlier draft (cf. N. 41. 14 and *Introd.*, p. xxii) is almost identical with the present text up to this point. There are a few insignificant lacunæ, including the stage direction for Ferdinand (*wird nachdenkend usw.*) between the two parts of the Lady's story of her girlhood. Instead of *vierzehnjähriges* (41. 23) and *sechs* (42. 5) the fragment has *dreizehnjähriges* and *fünf*, respectively. Instead of Ferdinand's words: *Lady! o Himmel! Was hör' ich? usw.* the fragment has: „Ferdinand (der diese ganze Zeit über in tiefer Erschütterung stand, fährt mit Hefigkeit auf, folgt der Lady, und stürzt ihr zu Füßen). Das ist wider die Abrede, Lady—Sie sollten sich von Anklagen reinigen und machen mich zu einem Verbrecher — Fluch über . . .“, with which words the leaf ends. In the present text Ferdinand speaks these words later (44. 11), *after* Milford's long description of the abuses she had found and corrected, in which she assumes the rôle of an angel of blessing. The seeming transposition of Ferdinand's words supports the conjecture that Milford's rôle as we now find it is elaborated beyond the limits originally intended. Cf. *Introd.*, p. xxii f., liii f.

26. *überraschte meine wehrlose Jugend*: with this compare her words to Luise, 97. 10 f.

27. *eine . . . Fürstin, Emilie*: Schiller's inexactness in respect to the princely title has been noted (cf. N. 41. 16). While Lady Milford here calls herself Emilie (as also in IV. 8) she signs herself, 105. 16, Johanna (i.e. Jane). Considering the relatively short period occupied by the composition of the play this can hardly be due to a slip of the author's memory. We are probably to understand that Emilie Milford is the name assumed on becoming the Duke's mistress, Johanna Norfolk her family name.

43. 1. *nimmerfett, insatiable*.

2. *mit Heißhunger, ravenously*.

4. *der Ehen*, gen. pl., with *Band*. In the gen. sing. of masc. and neut. nouns (denoting persons only) the limiting gen. often precedes its noun. This rarely happens with a gen. sing. fem. or a gen. pl. except in poetry.

6. *geschleift, destroyed, ruined*; a rare fig. use of the weak verb *schleifen*, 'to drag, trail' (cf. 20. 20), derived from its meaning in military language, 'to raze, demolish' (as a building or fortification). Distinguish from the strong verb *schleifen*, 'to grind, polish.'

7. *aufgeschloffen, laid open, exposed*. — *schäumten aus, hissed (forth)*. — *ihrer Lehrers*, i.e. in vice, their seducer. Milford's words (l. 6 f.) may have been suggested to Schiller by lines in Schubart's poem, *Die Fürstengruft*, published 1781:

Vertrocknet und verkrumpft sind die Kanäle,  
Drin geiles Blut wie Feuer floss,  
Das schäumend Gift der Unschuld in die Seele,  
Wie in den Körper goß.

ll. 37-40.

As "the best commentary on this passage" Müller (*Studie*, p. 4) quotes from Pahl's *Geschichte von Württemberg*, V. 129, the following: "Die ausschweifende, jeder Rücksicht auf Anstand und Sittlichkeit sich entschlagende Lust des Fürsten [Karl Eugen] beschränkte sich aber nicht auf ihren [seiner Beischläferinnen] Genuß; sie ward auf gleiche Weise, oft schonungslos und gewaltfam an den Frauen und Töchtern des Landes befriedigt und dadurch manche edle Blüte der Unschuld, sowie manches Familienglück grausam vernichtet und das Gefühl für Zucht und jungfräuliche Ehre in den Gemüthern zerstört." Cf. *Introd.*, p. lxiv.

9-12. Cf. 79. (14-)18 and Note.

16. *wimmelten von Italiens Auswurf, swarmed with the*

*dregs of . . .* ; a reminder of the outrageous conduct and enormous demands of Karl Eugen's Italian mistresses who, according to Pahl, were particularly diligent „die kurze Günst so viel als möglich zu benutzen.“ Cf. Boxberger's note, DNL, vol. 121, p. 34.

17. *flatterhafte, giddy.* — *tändelsten, toyed.*

22. *erschlappte*, Swabian dial. for *erschläpfte, languished.*

24. *sant vertrauend an meinen Busen*, cf. N. 40. 24.

25. *allein*, construe with *dem*.

28. *versengen, sear.*

29. *manche Ewigkeit auf Galeeren*, a figurative exaggeration, since condemnation to the galleys was never practised in Germany. In *Fiesco*, V. 16, the patriot republican Verrina urges the new duke (Fiesco) to liberate the galley-slaves. In this drama the allusion was historically correct (the place being Genoa, the time 1547).

44. 1. *die verlorne Sache der Unschuld gerettet*: through her power over the Duke, whom his passions made her creature, she had saved hopeless victims from unmerited punishment. Respecting this side of Milford's character and its significance, cf. Comment on II. 1-3 and *Introd.*, p. lxvii f.

7. *Ersatz, reparation.*

11. *Das ist wider die Abrede . . . zu einem Verbrecher*: cf. the words of Odoardo to Orsina when she tells him that Appiani is dead, *Emilia Galotti*, IV. 7: *Tot? Tot? — Ja, Frau, das ist wider die Abrede. Sie wollten mich um den Verstand bringen, und Sie brechen mir das Herz.* Ferdinand feels like a *criminal* because convinced that he has done Milford a great wrong in his fierce denunciation at the beginning of this scene.

24. *des Lasters überdrüssig, weary of sin.*

31. *hinuntertaumelt, goes reeling downward.*

45. 3. *Himmel und Erde liegen auf mir*, d. h. ich fühle die Last einer ganzen Welt auf mir liegen (Bellermann).

21. *wenn auch Klugheit . . . heißt, even if prudence bids.*

25. *vermessenen, presumptuous.* — *gab . . . preis, exposed (to).*

29. *mit Convenienzen zerfallen ist, is at variance with convention.*

31. *auf dem Platz bleiben, be vanquished, lose the day.*

46. 9. *Voreiligkeit, undue haste*, in publishing their betrothal before consulting Ferdinand, I. 6.



10. *werd' ich . . . haben*: note that the auxiliary is not *will*, which would give her words a totally different meaning.

11. *gezwungen*, because forced, through compulsion.

12. *Gezwungen? Lady? gezwungen gab?* usw.: such repetition, in the form of a question, of the other speaker's words is especially characteristic of Lessing's dramatic style. Cf. *Emilia Galotti*, I. 4; *Prinz*. Also, Conti, rechnen Sie doch wirklich Emilia Galotti mit zu den vorzüglichsten Schönheiten unsrer Stadt? Conti. Also? mit? mit zu den vorzüglichsten? und den vorzüglichsten unsrer Stadt? Also *Nathan der Weise*, II. 1033 f., 1270 f. For other examples, see Bellermann's note, *Werke*, II. 437.

20. *weicht*, yields to (dat.).

24. *mit ausschlägt*, rejects my hand.

25. *Rechten Sie*, quarrel with your father, who is responsible (cf. N. 46. 9) for this situation; not with me, who am the innocent victim. According to her own words (33. 19 f.) the plan of a marriage with Ferdinand was hers, but she was not responsible for the premature announcement.

26. *laß' alle Minen sprengen*, i.e. *will leave no stone unturned*; *Minen sprengen*, lit. 'to explode mines.'

This group of scenes, like the Milford scenes of Act IV (cf. Comment on IV. 6-9) contributes little to the progress of the action proper, but is very important in

II. 1-3 showing the background against which it plays. This background is a vital factor in the larger import of the work. *Kabale und Liebe* is not merely the private tragedy of Luise and Ferdinand, such as that of Juliet and Romeo; it is the tragedy of a class, exemplified by a typical instance, a tragedy that involves the social fabric of which the several characters are but single threads. It is this which gives *Kabale und Liebe* its epochal significance as a drama of protest (cf. *Intro.*, p. xcv f.).

The picture which Lady Milford draws of this prince and his puppets startles and convinces as could no other however vivid because we know that she is herself the center about which this world revolves. Even the president can make the duchy tremble only with her countenance. The picture is completed by the Kammerdiener. He, too,

is an eye-witness, but of different scenes. Never has the Episode been employed more skilfully, with more telling effect.

Schiller has motivated the portrayal of this background through the circumstances in which Lady Milford is placed and thus connects it as closely with the action as was possible. She seeks to justify, first to her conscience and then to Ferdinand, her unworthy design to secure this marriage. This desire leads to her reflections in Scene 1 and to the long recital in Scene 3, in which the story of her early life affords added extenuation. The intervening episode (Scene 2) gives her a chance to prove the sincerity of her avowals. In view of her inconsistency of speech and conduct her sincerity has been questioned, particularly because in Scene 3 the revelation of Scene 2 seems to have left no impression (cf. 36. 2 f. and 43. 21 f.). This may be due to the fact that Scene 2 was interpolated (cf. *Introd.*, p. liii), or it may well be incident to the author's intentional characterization (cf. *Introd.*, p. liv f.).

Lady Milford's effect upon the action, aside from the ultimate inspiration of the president's plan (cf. 33. 19 f.) prior to the beginning of the action, is indirect, through her effect upon Ferdinand. The revulsion of feeling which her story and her plea produce in him precipitates a conflict of impulses in which his love and duty to Luise conquer. Only such a conflict could make possible the definitive resolve which should determine his conduct in the ordeal that was to follow (cf. 52. 7 f.). And it may be that his subsequent confession to Luise of this struggle influences her conduct (cf. *Introd.*, p. xlv f.). This secondary but by no means negligible part which Milford plays, aside from her significance for the background, justifies the place given to her in these scenes. It is impossible to see how Brahm (*Schiller*, I. 308) could think that she need not even appear in the drama, that it would suffice to name her, as in the case of the prince. The criticism is sometimes made that Lady Milford talks too much and does too little. Thus, Eugen

Kühnemann (*Schiller*, p. 224) says of her: „Ihre ganze Einführung fällt in Erzählung. Sie ist ein Roman und zwar ein schlechter.“ It seems, however, that this very talk is her most effective means of defense as well as of attack. Nor is her threat to use coercive measures unfulfilled, even though the rapid course of events makes them superfluous (cf. *Introd.*, p. liv).

Ferdinand's conduct in the scene with Lady Milford is hardly less surprising than the revelation which motivates it. He must reproach himself for his harshness, his sympathy must be excited by her pathetic story; but can these emotions account adequately for his surrender, even though it be but temporary? Can the Ferdinand of I. 7 forget that Lady Milford has been „eine privilegierte Süßlerin, die den Brandsteden ihrer Ehre in seiner Schande auswaschen würde“ (26. 14, 27. 6 f.)? Can the lover of I. 4 (cf. 15. 19-24) allow this woman to come between him and Luise, even in thought (as he confesses 49. 18-27, cf. *Comment* on II. 4-7)? Can Schiller let Ferdinand waver thus without lessening our sympathy for him (cf. *Introd.*, p. xlv f.)? The spell which Lady Milford exercises over Ferdinand is less difficult to understand in the acted drama than in print. The combined power of her beauty, her suffering, her penitence, her passion is undeniably great; how great is perhaps best illustrated (as Bellermann remarks, I. 204) by the astounding comment of Karl Hoffmeister (*Schillers Leben*, I. 194 f.): „Man verbenkt es dem wackern Ferdinand ordentlich und ärgert ihm, daß er seine Tugendssame nicht verabschiedet, und nicht dem hochherzigen, ihm geistesverwandten, unglücklichen Weibe, der Lady Milford, seine Hand reicht.“

Ferdinand's confession to Lady Milford of his love for Luise and the assertion of his sense of duty in some measure redeem his previous conduct. His timidity is natural in the circumstances and does him no discredit (cf. Bellermann, I. 197). It is in striking contrast with the Lady's passionate avowal. He expects from her the sympathy that he had given. This bewundernswürdige Britin will justify his re-

solve and will magnanimously renounce. Had he known more of human nature and of this particular type, he would not have deceived himself so sadly.

The outcome of Ferdinand's interview with Lady Milford is a second defeat for the opposition, but at the same time an intensification of the peril that menaces the lovers. Another dangerous adversary is assured and we look forward to her attack as well as to the president's. And we have reason to believe that her threat (46. 26, cf. 41. 3) is no less ominous than his (26. 24).

#### SCENE 4

In the second half of Act II we return to Luise's home. The time is about noon of the first day, immediately following Scene 3. Ferdinand had rushed out of Milford's palace and at the beginning of Scene 5 arrives at Miller's out of breath. Miller's fear (I. 2) that Wurm would make trouble for them has been confirmed, for one of the president's servants "has been making inquiries about the fiddler." This bodes no good — it warns the audience, as well, of the president's coming — and Miller will go straight to the president and explain matters, as he has thought of doing before.

47. 2. *Miller . . . treten auf*: more exactly, Luise and her mother are in the room and Miller enters hurriedly as the curtain rises. He has been out and on returning has learned that President von Walter's servant had been inquiring about him, or perhaps he has just seen him as he entered.

4. *sprengt ihn an*, one would say now *stürzt auf ihn zu*.

7. *Manſchettenhemb*, (ruffled) *dress shirt*.

14. *Rabenaas*, *carion* (for ravens); an epithet formerly applied in vulgar speech, especially to women, and denoting a person 'fit for hanging,' since the bodies of executed criminals were left a prey to the birds. Hence the association of ravens with the gallows; cf. *Rabenstein*.

18. *blaues Donnermaul*, *cursed clacker*. *Donner* and *Blitz* are used in compounds with intensive force, equiv. to *verflucht* or *verwünscht*. *Blitz*, however, is sometimes used with harmless or even commendatory meaning, e.g. *Blitzkerl*, 'the deuce of a fellow.' *Blau* is often used attributively with

Blitz, hence with Donner, with which, rather than with Maul, it is to be connected. In such imprecations there is, of course, no thought of what the words actually mean.

23. *unter der Haustüre spult . . .*, comes sneaking around the street door. The Millers probably live in a house occupied by other families. The servant, recognizable by his livery, had been sent to see whether the president would find Miller at home; perhaps, also, to get confirmation of Wurm's report.

28. *wenn der Teufel ein Ei . . . gelegt hat*, i.e. *when the devil would do one a bad turn*. The figure may be connected with the superstition that attaches to the cuckoo, a bird of evil omen which, at the same time, lays its eggs in the nests of other birds, whence its repute as a disturber of domestic happiness. See *Century Dict.* s.v. 'cuckoo' and 'cuckold.'

48. 2. *blant*, offen, flat.

3. *daß es . . . gilt*, that it is about, that it concerns.

4. *refommendiert*, empfohlen.

6. *Daß dich usw.*, sc. trübe.

7. *wo du Rupplerin . . . den Konterbaß vorstellen*, where you, you pimp, will squeak the treble and my 'bloody' rump will drone the bass; *blau* is used as in 47. 18 (cf. N.), without reference to the literal meaning, just as 'bloody' is used in Eng. slang.

— *Konterbaß*, *contrabass*, designates the lowest tones of a musical harmony, also the instrument furnishing them, the so-called 'double-bass' or 'double bass viol.'

14. *mir in den Schuß laufen*, come within gunshot of me. — *Dintenfleder*, *ink-spatterer*. For *Dinte*, cf. N. 4. 17.

16. *breitweich zusammendresche*, beat to a jelly.

17. *gehen*, cf. N. 37. 8.

18. *aufß Leder, ihm auf die Haut*, on his hide.

19. *die blaue*, cf. N. 4. 25.

22. *den Teufel bannen*, lit. 'exorcise (drive out) the devil,' i.e. *mend the mischief*.

29. *Da hat sich was mateln . . . fischen lassen*, there was a chance to do some jobbery, to make a haul.

30. *Da hast du . . . zugetragen*, so you added fuel to the flame.

49. 1. *Ruppelpelz*, *brokerage*; *fur* was highly valued in olden times for garments and as trimming and the successful match-maker (*Ruppel*) received a *Pelz* for his or her services. Later the term was applied to any fee or present given for such services. — *Friß auß, was du einbrodest*, lit. 'eat up the

mess you've made,' i.e. *you've made your bed and now you must lie in it*. — *einbroden*, 'to break or crumble (as bread) into' (a dish, soup etc.).

## SCENE 5

Ferdinand had rushed from the stage at the end of Scene 3 and now enters Miller's room out of breath. He has evidently come straight from Lady Milford's palace, for he is still overcome by the effect of his interview. Mindful of his father's threat he guesses that he will visit the Miller home and hurries thither to protect Luise. Finding that the president has not yet been there he gives himself up to an impassioned confession of the fearful ordeal through which he has just passed and thereby makes Luise still more miserable and more resigned to giving him up. He declares that his love for Luise is victorious and is about to leave. Luise and her mother beg his protection against his father's wrath and Miller demands that he await the president's coming. Ferdinand realizes that his duty to Luise may force him to cancel his filial bond, but makes his irrevocable resolve. To avert if possible the last desperate expedient (the threat to expose the president's crime) he will give his father warning. As he is hurrying out the president enters.

49. 12. *Da haben wir ja die Bescherung*, now we're in for it, I tell you. — *Bescherung*, '(bestowal of) gifts'; here ironical.

23. *Eine Stunde*, Luise *u.s.w.*, on this passage, cf. Comment on II. 4-7.

25. *Gewissen*, here *consciousness*.

50. 6. *brechend*, *glassy*.

8. *Rabenvater*, an *unnatural* (i.e. *unfeeling*) father is so called because of an old but erroneous belief that the raven deserts its young. The epithet is generally applied to such a mother (*Rabennutter*).

14. *aus dem gefährlichsten Kampf* alludes to the struggle in choosing between Luise and Lady Milford, a struggle that for a man such as Ferdinand seems inexplicable.

16. *das . . . Urteil*, *my . . . doom*.

26. *kann nicht dafür*, *cannot help*.

30. *ihm fuppelte*, *was his pander*.

51. 4. *Rabalen*, the antithesis of *Rabale* and *Liebe* in this

speech (rather than in Milford's, cf. N. 33. 20) may have suggested to Iffland the title of the play.

6. daß diese Insektenseelen . . . hinaufschwindeln, b. h. schwindelnd zu ihm hinaufsehen (Bellermann), *will grow dizzy as they look aloft to the lowering height of my love* (Riesenwert, *gigantic structure*); a bombastic expression that savors of Karl Moor's extravagant diction. The Insektenseelen are the petty creatures of the court.

21. oder du sollst mir zuvor . . . zertreten, or, *I tell you, you shall first trample . . .* (before I let you leave), i.e. he must pass over Luise's body to escape; mir is ethical dative.

26. der Frevel selbst kann . . . verdecken, i.e. even crime may be veiled in the guise of paternal authority, the so-called *patria potestas*, which in earlier times had been legally absolute and was still morally sacred.

31. zwei, fem. form (m. zweien, n. zwei), common in eighteenth century and still heard in Swabia; cf. Thomas's Gram., § 297. 1. a, Pfeleiderer, p. 356 f. — zerreißt auch den Faden . . . und der Schöpfung, i.e. die Bande der Natur, der Pietät. Ferdinand's oath alludes to his resolve to resist his father's interference, if he must, by threatening exposure of the crime which he had confessed (24. 5 f.). For the sake of his love he will sever every filial tie, hence violate the natural law. This is the *Unerhörtes*, the teuflisches Mittel (58. 13) to which he resorts at the end of this act (58. 13-16). At first he hardly intends to denounce his father publicly; he thinks the threat will suffice (*Setzt zu meinem Vater!*).

#### SCENES 6 AND 7

President von Walter enters with several attendants. He questions Luise and is constantly interrupted by Ferdinand, whom he vainly commands to be silent. He brutally insults Luise, whereupon her father, trembling with mingled fear and rage, denounces his intrusion and threatens to put him out. The president is furious. He orders the police to be summoned. Miller shall be taken to jail, his wife and daughter to the pillory. Ferdinand bids them to have no fear and beseeches his father, for his own sake, to use no force, but the latter is obdurate. The police enter and attempt to seize Luise. Ferdinand defends her and wounds several of

them. The president drags her to her feet and hands her over to the police, from whom she is taken by Ferdinand. The latter threatens to accompany her to the pillory, to kill her; in vain. At last, in desperation, Ferdinand resorts to the "diabolical expedient" of threatening to tell *wie man Präsident wird* and rushes out. The president is dumfounded. He orders Luise released and hurries after his son.

52. 20. *Er ist der Vater*, for the form of address, cf. N. 12. 15; similarly *Sie*, ll. 22, 27.

26. *ich will sie anstreichen*, *I will revive her*; *anstreichen*, 'to rub (with restoratives),' here ironically.

53. 2. *seit dem November*: this, in connection with Ferdinand's words 123. 21 places the action of the play in the following February; cf. N. 65. 9, *Introd.*, p. xcvi.

5. *die feierlichste im Angesicht Gottes*, his oath in the preceding scene, 51. 30 f.

20. *jedes Handwerk hat seinen goldenen Boden*, *every trade has its price*; cf. the Eng. proverb, 'the laborer is worthy of his hire.'

22. *verschenkt*, *bestowed gratis*.

23. *Verschluß*, *connection*. Translate the passage, *auch Sie . . . gebient*, *I hope that you haven't given your love away, or were you satisfied, perhaps, with the mere reciprocation?*

29. *lustige Zumutung*, *humorous assumption*.

54. 3. *Sie hatten einmal . . . zu fordern* (cf. N. 20. 4), *you once had a claim for the life you gave me*, i.e. you once had a father's claim on me.

4. *Schuldbrief*, *bond*.

9. *Halten zu Gnaden*, *begging your Lordship's pardon*. — *eine Mähre schilt*, *calls a jade*; *schelten* has the secondary meaning *to call* (by an uncomplimentary name or quality), e.g. *er schilt mich einen Narren*, *er schilt mich dumm*.

11. *Tag*, for *Tare*, 'tariff'; here *rule*.

16. *Wir sprechen uns gleich*, *we will have something to say directly*; *uns* is the accusative (used as reciprocal pron.), *sprechen* being construed with a direct personal object as well as with *mit*. The former construction is used in the sense of *speaking to*, *consult* (as a physician), e.g. *Wann darf ich Sie sprechen*; the latter implies *conversation*, as *Ich habe eine halbe Stunde mit ihm gesprochen*. — *gleich*, for *so gleich*, as often.



18. *Ada'gio* (pronounce *g* like voiced *sch*, as in *Stage*, *Genie*, etc.), a piece of music in slow time. — *mit Buhlschaften dien' ich nicht*, *I don't deal in strumpets*.

19. *kommt die Lieferung . . . Bürgerseut'*, *we ordinary folks don't have to furnish them*.

26. *Teutsch und verständlich*, *in plain German*.

27. *schaften und walten im Land*, *can run the government as you please*; with the couplet, *schaften und walten*, cf. Eng. 'rule and reign.'

29. *dermaleins*, ordinarily *dermaleinst*, *some day* (in the future). — *Promemoria*, *memorial*, *petition*.

30. *ungehobelt*, lit. 'unplaned,' hence *rude*, *uncivil*.

55. 10. *Die Gerechtigkeit soll . . . borgen*, i.e. the courts shall avenge him.

12. *Pläne*, the proper plural is now *Pläne*.

13. *ungestrast . . . aneinander hegen*, *sei . . . by the ears with impunity*.

17. *nicht doch*, *no, you won't!*

27. *Herzog*, cf. *Intro.*, p. xcvi.

28. *Leibschneider*, *court tailor*; cf. *Leibarzt*, *leibwache*.

56. 3. *eine Turmhöhe tief*, *a tower's depth*.

5. *liebäugelt*, *coquets*. — *wieder umkehren*, b. h. *ohne den Ort erreicht zu haben*, indem sie nicht so weit hinunterdringen können. The silence and the darkness are impenetrable. Schiller may well have had in mind the dungeons of Hohenasperg, where Schubart was then languishing. Cf. *Intro.*, p. lxxv f.

6. *Mir ist zu viel geschehen*, *this is more than I deserve*.

15. *Orden*, *decoration*, such as a star or similar badge, worn under his coat. — *Legt Hand an im Namen des Herzogs*: the situation is very similar to that in Act V. Sc. 12 of Diderot's *Le père de famille*, cf. *Intro.*, p. lxxiii. Cf. Lessing's translation, *Der Hausvater*, DNL, vol. 65 (Lessing's *Werke*, vol. 8), 387. The Comtur repeatedly urges the hesitating officer to arrest Sophie: „Im Namen des Königs, Herr Gefreiter, tu' Er seine Pflicht!“

18. *das eiserne Halsband*, i.e. in the pillory (Pranger, cf. 55. 9), where the culprits were sometimes stoned by the rabble.

22. *alte Heulhure*, *you howling old hussy*.

57. 2. *Wer will was*, *who dares?*

3. *wer nicht auch die Hirnschale . . . vermietet hat*: cf. the

trial scene in Act IV of *Götz von Berlichingen*, where Götz threatens the men who have been commanded to overpower him: *Wer kein ungriflicher Doh ist, komm mir nicht zu nah! Er soll von dieser meiner rechten eisernen Hand eine solche Ohrfeige kriegen, die ihm Kopfweg, Zahnweg und alles Weg der Erden aus dem Grund kurtieren soll.* Just as in this scene the men are urged to do their duty: *Kat. Greift ihn! Gibt euch eure Liebe zu eurem Kaiser nicht mehr Mut? Gök. Nicht mehr, als ihnen der Kaiser Pfaster gibt, die Wunden zu heilen, die sich ihr Mut holen könnte.*

23. *sich so übel auf . . . verstand, was such a bad judge of . . .*; for *-stund*, cf. N. 42. 2.

24. *aus vollkommenen Hentersknechten schlechte Minister machte*, b. h. Gott hätte aus Ihnen einen vollkommenen Hentersknecht machen können und hat Sie aus Versehen zum schlechten Minister gemacht. — *Hentersknecht, hangman's helper*, alluding to his brutal treatment of Luise. — *Stehen* with acc. is SG.

58. 1. *ich werfe meinen Offiziersdegen usw.*, i.e. *I will defend her with my honor as a soldier.*

3. *Portepée, sword-bell*, from which the sword is suspended; Fr. *port-épée*. — *ist des Prangerstehens gewohnt worden*, 'is used to being pilloried,' i.e. *your sword has often been disgraced.*

10. *wenn deine Klinge auch spitzig ist*, b. h. nicht bloß drohen sondern auch verwunden kann (Bellermann).

14. *schreiten, resort.*

16. *wie man Präsident wird*, the crime which his father had confessed in I. 7 (cf. N. 24. 7), and to which Wurm alludes in III. 1 (cf. N. 61. 2) and at the end of the play is about to expose (136. 25).

Miller's fear (11. 21 f.) that Wurm would blab is confirmed by the news that one of President von Walter's servants has **Comment on** been asking about the fiddler. This recalls

II. 4-7 the president's threat (28. 24) and we know that the alarm of the Miller family is well founded. Just as in I. 2 the music master alternately storms at his wife and denounces the secretary. Here for the first and only time he speaks harshly to Luise.

Ferdinand's first question suggests that he knows of his father's intention — though he has probably only divined

it — and makes us momentarily expectant of the president's arrival. The suspense of Scenes 4 and 5 prepares for the great scene that is to follow. As in the first part of Act II the effect of the main scene is greatly enhanced by this preparation. Ferdinand's confession to Luise of the struggle through which he has just passed seems wholly out of place. The close of Scene 3 left no doubt as to his choice, unless we are to assume that Milford's final threat made him once more waver. Why, then, should he torture Luise by recounting this experience? This is just what a lover under such circumstances would *not* do. If the author wished to make us realize more vividly the peril to which Ferdinand's love has been exposed he could have given him a short soliloquy at the end of Scene 3 or at the beginning of Scene 5; in the latter case he would have found the room at Miller's vacant when he entered. Can the author consistently represent Ferdinand in such a struggle (cf. Comment on II. 1-3)? Can he do so without diminishing our sympathy for him hereafter? Does his eloquent declaration of fidelity make amends to us or restore Luise's confidence?

There may be excellent technical reasons for Ferdinand's conduct. His solemn oath to defy his father's power heightens the suspense of the impending clash most effectively, the more since the means of resistance, *daß Unerhörte*, is not revealed. The effect upon Luise, who realizes fully the import of his words (cf. 50. 21 f.), although she is too passive to react as would be expected of the ordinary girl in her position, may be significant in its bearing upon her later conduct (cf. III. 4 and Comment); and this conduct, in turn, is obviously intended to weaken Ferdinand's resistance to the attack of the opposition which is then imminent (cf. Introd., p. xlv). In the terrible ordeal that follows Ferdinand redeems himself and proves equal to his resolve. His self-mastery, the repeated appeals and warnings to his father, coupled as they are with the courageous defense of Luise, make us feel that he controls the situation, despite the brutal violence of the president. His commanding

heroism makes the audience, if not the reader, forget the weakness he has but lately shown. The contrast between his conduct here and in the interview with his father (I. 7) is striking but not illogical. There he was taken off his guard and discretion — perhaps even cowardice — was the better part of valor.

No less important in this great final scene (6-7), which Erich Schmidt calls „einen Gipfel der ganzen deutschen Dramatik“ (*Werke, Säkular-Ausgabe*, III. p. xlv), is Miller's part. Cowed at first by the presence of the august intruder he is exasperated by the insult to his family honor and, quaking at his own temerity, speaks the words that were a veritable Declaration of Rights. “In plain German! Your Excellency can rule the country as you please, but *this is my house!*” The sentiment was peculiarly characteristic of the German ideal of liberty in those days. Not political freedom, as we conceive it, but private rights, the sanctity of home and conscience, were what they cherished. And in the middle of the next century a writer commenting on the production of *Kabale und Liebe* at the Vienna Burg-theater, with the actor Anschütz in Miller's rôle, says (quoted by Erich Schmidt, *ibid.* III. p. xlv): „Wenn Anschütz den Miller gab, so war dies immer ein Fest- und Feiertag für das bürgerliche Gefühl, wobei es seine schmachhaftesten Rucken bekam. Gerade in der Szene mit dem Präsidenten, welcher ein Beifall durch das ganze Haus, welcher ein Jubeln und Jauchzen vom ‚Paradies‘ herab!“ This was probably one of the scenes to which Schiller's father referred in a letter to him, February 19, 1784, soon after the publication: „Daß ich ein Exemplar von dem neuen Trauerspiele besitze, habe ich noch Niemanden gesagt, denn ich darf es, gewisser Stellen wegen, nicht merken lassen, daß es mir gefallen.“

The powerful ending of Act II nevertheless depends upon premises that are open to question. It is not clear how the president could accomplish his purpose by this visit at Miller's unless by frightening them into preventing further intercourse with Ferdinand. He later tells Wurm (59. 8)

that he expected Ferdinand to abandon Luise because of the disgrace to be brought upon her. But undeserved abuse or even arrest, as Wurm's answer implies (59. 10), does not involve disgrace. Ferdinand's conduct at the close of I. 7 might, to be sure, justify him in expecting little resistance on his part. He probably does not know the result of Ferdinand's interview with Lady Milford; in any event not before making this plan. Most important of the premises is Ferdinand's knowledge of his father's crime. This knowledge was indispensable to the great dénouement, but he should have obtained it otherwise (cf. *Intro.*, p. xlvii). The questions raised on this point have been discussed (*Comment* on I. 5-7). It is interesting to note that Dumas, in his adaptation of the play, makes Ferdinand to have witnessed, as a child, the execution of his father's plot to get rid of his predecessor (cf. N. 61. 2 and Appendix B).

With the close of Act II comes a definite pause in the Ascending Action. The three successive attempts of the opposition have failed. These are the immediate result of the Initial Impulse in I. 5 and are closely interrelated. Ferdinand's defiance of the president's peremptory command in I. 7 leads directly to the next two steps, in II. 3 and II. 6-7, respectively. With the fourth step, however, an entirely new and unforeseen attack begins. Force has proved ineffectual as a direct means and has been rendered powerless, as far as the president is concerned. We have reason to expect that the results of Lady Milford's threat will next be manifest, but this expectation will not be verified.

#### ACT III. SCENE 1

The time is probably in the early afternoon of the same day, soon after the ending of Act II (possibly, however, on the day following, cf. N. 82. 6 and *Comment* on III. 4-6). President von Walter has told Wurm of the fiasco at Miller's house. The secretary had feared the failure of this plan and shows the president wherein he has erred. The latter having admitted his mistakes and resultant helplessness, Wurm pro-

poses a plan to excite Ferdinand's jealousy by playing into his hands a letter to be written by Luise to some other man, with whom she shall appear to have a liaison. Miller's insult to the president will justify his arrest for lese-majesty and the letter is to be extorted from Luise as the only condition of his release. The Millers will be forced to swear a solemn oath not to reveal the proceeding. The president is skeptical at first of Wurm's success, but the secretary is able to confute his objections. Von Kalb seems to be the only one available to assume the dangerous rôle of Ferdinand's rival.

59. 5. *Schwärmer*, *fanatics* best expresses his meaning.

13. *eintreiben*, *corner*, *bulldoze*; equivalent to *in die Enge treiben* and now obsolete in this sense.

17. *bunt*, *fantastic*, *extravagant*.

19. *Academien*, *the universities*, where Ferdinand had studied before beginning his military career. The president had likewise had university training (69. 18). — Wurm's remarks about the principles which Ferdinand has brought back with him recall somewhat Schiller's period of study at the 'Hohe Karlsschule' in Stuttgart. The ideals impressed upon him, partly by his fellow-students and his private reading, partly too by his instructors, were not dissimilar to Ferdinand's.

20. *wollten mir . . . einschichten*, *did not exactly suit me from the first*.

21. *Was sollten . . .*, *what business have . . . ?*

60. 7. *Verband*, 'bandage,' *remedy*.

13. *jenen rechtmäßig abzuschütteln*, *which will justify him in repudiating that [filial obligation]*.

15. *bringen vor*, *will become paramount*.

27. *der biegsamen Hofkunst*, *your facile diplomacy*.

30. *Piquet* (t silent), a French game at cards.

61. 1. *hinwegschwemmten*, *washed away*, *drowned*.

2. *wo die große Mine losgehen und . . . blasen sollte*: an allusion to the crime by which the removal (*Sinwegräumung*, cf. N. 24. 7) of his predecessor had been accomplished, the crime which Ferdinand calls a *Mordtat* that will doom his father to death (71. 10 f.). The president says to von Kalb (66. 10 f.) that Ferdinand can *uns beide ans Messer liefern*, and in the last scene of the play (136. 23 f.) Wurm declares that

he and von Walter are guilty of murder. In view of these utterances some believe (cf. Müller's *Studie*, p. 19) that Wurm's words in the present passage may be taken literally; namely, that after von Walter's departure on the night mentioned his predecessor's house had been blown up with gunpowder. The fact that von Walter had spent half the night playing and drinking with his victim diverted possible suspicion. It is more natural, however, to take *die große Mine* (especially by reason of the adjective) and *in die Luft blasen* as a figurative reference (cf. 46. 26) to the consummation of the conspiracy through which von Walter's predecessor had been displaced, the means employed having been forged letters and vouchers executed with the connivance of Wurm (21. 7) and von Kalb (66. 11 f.). Forgery, moreover, was the means used by von Walter's prototype, Montmartin, to get rid of Rieger (cf. *Introd.*, p. lxv). The 'murder' in von Walter's case might have been indirect, but none the less chargeable to his account (cf. N. 24. 7). It is possible, however, as Müller conjectures, that Schiller added murder to von Walter's other crimes in order to cover his use of the Montmartin-Rieger incident (cf. *Introd.*, p. lix).

If it be understood that von Walter disposed of his predecessor by blowing up his house, Schiller's suggestion for such a plot is not far to seek. In the interval between the first completion of *Luise Millerin* (Feb. 14, 1783) and the beginning of its revision for the Mannheim stage (April 14) he was occupied, among several projects, with a Mary Stuart tragedy (cf. *Introd.*, p. liii). In the historical works which he is known to have consulted he found accounts of the death of Darnley, Mary's worthless consort. The Queen had been estranged from him, and he had been placed in a house in the poorer quarter of Edinburgh during his convalescence from a virulent fever. An apparent reconciliation had been effected and on the night of Feb. 9, 1567, Mary visited him, afterward riding away to a wedding at Holyrood. A few hours later the house was blown to pieces with gunpowder.<sup>1</sup>

<sup>1</sup> Darnley was found in the garden, strangled to death. Apparently he had been warned and had escaped from the house, only to be despatched by the agents of Bothwell, Mary's paramour. Mary never confessed complicity in this crime, although in Schiller's tragedy she is made to do so (*Maria Stuart*, ll. 271-293).

Examination of Wurm's speech (60. 26-61. 10) shows that the sentence referring to von Walter's plot (Ich besinne mich . . . blasen sollte) could be omitted without affecting the context. It reads, in fact, as if the question „Warum zeigten Sie Ihrem Sohne den Feind?“ had originally followed immediately upon the words „warum vertrauten Sie ihr nicht auch den Vater an?“ The story of Darnley's death, with Mary's attempt to divert suspicion, would hardly have suggested such an interpolation as this with a merely figurative meaning. Nevertheless it is difficult, as noted above, to take „die große Mine“ literally (we should expect rather, *jene Mine*). On the other hand „die nämliche Nacht“ would be a peculiar time for the consummation of a deliberate conspiracy dependent merely upon forged documents.

This is one of several points where Dumas, in his adaptation of *Kabale und Liebe* (cf. Appendix B), has made a technical improvement at the expense of fidelity to the original. He takes it for granted that von Walter had actually murdered his predecessor, but substitutes poison for gunpowder. Together with Wurm he had entered his victim's private apartment during the latter's temporary absence and the secretary had dropped the poison into a glass of water from which he would drink on his return. The act was witnessed by Ferdinand, then a boy of nine years and a great favorite of the former minister. The child had fallen asleep on the cushions in an alcove and was awakened by the entrance of the conspirators. Cf. Comment on II. 4-7 and Dumas's *Intrigue et Amour*, III. 1, p. 242 f.

4. den Feind, d. h. sich als Feind. — Nimmermehr . . . erfahren . . . daß ich . . . wisse, as Wurm had warned the president in advance, 20. 27 f.

8. Kern, center.

9. Spaltungen unter den Gliedern, *breaches in the ranks*.

13. die Karten . . . ganz vergeben, lit. 'the cards are not entirely misdealt,' i.e. *the game is not entirely spoiled*.

22. Ein G r a n Hefe reicht hin, *one grain of yeast suffices* — as in *Othello*, III. 3, the "trifles light as air," cf. *Introd.*, p. xciv.

28. auf dem Spiel, *at stake*.

62. 7. Billebdoug (pronounce as in Fr., bi'-jä-bu), Liebesbrief.

15. zuo, archaic fem., cf. N. 51. 31.

18. umspringen mit, *deal with, manage*.



22. *Falsprozess*, *capital proceedings*, i.e. a charge involving capital punishment.

25. *den armen Schächer . . . jagen*, *drive the poor devil into a corner* (lit. 'through a needle's eye') *with this fabricated bugaboo*.

28. *ernsthaft dürfte . . . nicht werden*, suggests that the Duke would not countenance such proceedings.

63. 1. *sehen . . . fest, stehen . . . ins Gefängnis*.

5. *Bedingnis*, archaic for *Bedingung*.

11. *Betäubung*, *confusion*, *bewilderment*.

19. *körperlichen Eid*, *corporal oath*, ratified by touching a sacred object, as a corporal cloth or the relic of a saint; hence particularly solemn and binding. Wurm forces Luise (end of Act III) to ratify her oath by taking the sacrament.

22. *fruchten*, *be of use*.

24. *Bei dieser Menschenart alles*, significant in its bearing on the discussion respecting Luise's oath; see Comment on III. 4-6. Cf. *Introd.*, p. xlii f.

28. *ziehen gelindere Saiten auf*, 'will pitch their tune lower' (*Saite*, *string* of a musical instrument), i.e. *will come down a peg or two*, be less ambitious for their daughter.

64. 1. *ich gebe mich dir übermunden*, *I own myself outdone*.

13. *Wunderlich*, *strange*, *odd* (that you do not find him suitable). Wurm's objection is echoed by some of the critics.

14. *Eau de mille fleurs*, a kind of cologne, lit. 'extract (water) of a thousand flowers.'

16. *sollte die Delikatesse . . . bestechen?* *should not be supposed to corrupt the good taste . . . ?*

18. *strupulös*, the ordinary Ger. word is *bedenklich*. He means that jealousy takes little account of probability.

22. *bewußten*, *asforesaid*. — *aufsetzen*, *compose*, *write*; cf. *der Aufsatz*.

29. *der gnädige Herr sind*, the so-called 'plural of majesty' cf. N. 6. 14.

31. *die Anstalten*, *arrangements*, as to the Millers' arrest. — *fagt* is imperative.

#### SCENE 2

When von Kalb learns that he is to pose as Ferdinand's rival he demurs, but is brought to terms by the news that von Bock, a hated rival, will seek Milford's hand and thus supplant von Walter in the Duke's favor.

65. 7. *en passant*, im Vorbeigehen.

9. *Opéra Dido*, a favorite opera, based on the Italian tragedy *Didone Abandonata* of Metastasio (1724). This opera was given at Stuttgart on the Duke's birthday, Feb. 11, 1763, and at various times thereafter. It is hardly a mere coincidence that the action of *Kabale und Liebe* occurs in February (cf. N. 53. 2 and 123. 21), when there was regularly a splendid birthday celebration, with the attendant costly spectacles (cf. N. 31. 28); taken in connection with the performance of this particular opera, there seems to be a somewhat pointed reference to Karl Eugen. Von Kalb's description of the splendid fire-spectacle is confirmed by Uriot's account of the performance mentioned above (quoted by Müller, p. 9): Der Palaß der Dido und der Brand von Karthago erweckten eine Bewunderung, die der Zuschauer durch unermüdet wiederholtes Händeklatschen an den Tag legte. The scene is at the close of the opera when Dido, deserted by Æneas, sets fire to her palace and kills herself.

12. *Feuerwerks*, gen. sing. with genug. The word is not pluralized in Ger.

15. *die . . . pouffiert, oder . . . richtet*, that will be the making or the utter ruin of us both.

21. *figieren*, feststellen.

66. 5. *Fortune*, ordinarily fem.

12. *Quittungen*, vouchers.

13. *aus Messer liefern*, send to the scaffold.

15. *von Sinnen*, b. h. nicht bei Sinnen.

23. *Spionen*: came into German from Italian in 17th century as a weak noun; in the 18th century usually, and now always, inflected strong, *Spions*, *Spione*. — *Oberschent*, 'chief cup-bearer,' *Lord High Cup-Bearer*, an officer of the prince's household, nominally charged with the provision and serving of wines. Once it was his chief duty to taste the wine before presenting it to his master, as a precaution against poison.

67. 2. *den Englischen*, a dance of four figures in two-step time.

4. *Domino*, a loose robe worn as a masquerade costume; called the same in English.

10. *Rammerjunfer*, gentlemen-in-waiting.

11. *Reboutsaal*, ball-room; *Reboute*=Maschinenball.

21. *Gedächtnenenselben*, *Your Serene Highness*.

26. *nachtragen*, *hold a grudge against*.

30. *Frisur*, *puff*, such as was worn on each side of the wig.

68. 24. *daß sie es habe*, *that she has an intrigue*.

69. 8. *von unbescholtenen Sitten*, *of unblemished morals*.

13. *es* is the old gen. sing. of the neut. third personal pron. *es*, and has been replaced by *seiner*; it has disappeared except in a few phrases (as with *los*, *milde*, *fatt*, *zufrieden*) and is sometimes mistaken for an acc., in fact is now felt to be such, whence a construction like *Ich bin ihn los*.

18. *ein Stuttierter*, *a university man*; *studieren*, without qualification, is used idiomatically to denote that one is taking or has taken a university course. For the spelling *-tt-*, cf. N. 4. 17.

20. *Ein Bonmot* (t silent, as in Fr.) *von vorgestern*, *a stale joke, a back number*; *bon mot*=*Witz*.

70. 2. *von ungefähr*, *by chance*; archaic and, historically, more correct form of *ungefähr*, the derivation being from MHG *âne gevaere*, *ohne Gefahr*. The prefix became confused with the negative prefix *un-*; cf. N. 77. 4 and Pfeiderer, p. 299. In *Ohnmaht* the reverse happened; in MHG *âmaht* the prefix is the negative particle *â-*.

6. *Mort de ma vie! on my life!* An imprecation, lit. 'death of my life.' — *Ich will ihn schon waschen* (colloq.), *I'll soon teach him!* — *Raseweis*, *saucy fellow*.

### SCENE 3

Wurm reports the arrest of the fiddler and his wife, and shows the president a draft of the letter.

70. 26. *in eiternden Ausfaß*, *into purulent leprosy*, i.e. *loathsome disease*.

27. *Vorschlägen*, in order to obtain Miller's assent to the plan of a letter to be written by Luise and to an oath of secrecy. Wishing to separate Ferdinand and Luise and to escape further persecution Miller seems to have accepted Wurm's proposal (cf. N. 79. 28, also 116. 28-117. 17 and Comment on Act V.) without knowing, however, exactly what the letter was to contain (cf. *Introd.*, p. xxxvii).

The president is crestfallen at the outcome of his short-sighted attempt to coerce Ferdinand by vilification of **Comment** on Luise and is inclined to repent having heeded

III. 1-3 his son's threat. Wurm, however, gives him sound advice which he is in no position to ignore. The president's manner toward Wurm is very different from that in I. 7 and he listens with good grace to the humble secretary's analysis of his blunders. Having forced the president to admit his peril and his helplessness (just as Marinelli, in *Emilia Galotti* humiliates the Prince), Wurm presents his plan to effect Ferdinand's voluntary desertion of Luise. This will make easier, if it will not assure, his marriage to Lady Milford. Whether they know the result of Ferdinand's interview with her does not appear. In any event Luise would be free. Wurm is evidently acting quite as much for himself as for the president. Schiller's motivation of his intrigue is very skilful.

This intrigue has been much criticized and each of the objections is raised by the author himself in the course of Wurm's conversation with the president (cf. *Introd.*, p. xxix). For convenience they may be enumerated in sequence: (1) Can Luise be expected to write the compromising letter (62. 11 f.)? Wurm convinces the president that her father's arrest will leave her no alternative. When he sums up his arguments (63. 7-12) we feel that she cannot escape. (2) But can Ferdinand be deceived (63. 14 f.)? Wurm knows his man (61. 19 f.) and does not think it necessary to answer this objection. Schiller's previous characterization of Ferdinand makes Wurm's opinion seem plausible, but the sequel proves that without the continued coöperation of Luise the intrigue would have failed on this very ground (cf. *Introd.*, p. xlv f.). Wurm realizes the necessity of this coöperation and knows how he will secure it — by means of the oath. (3) The president again takes exception (63. 22 f.) and his doubt has been echoed by many critics (cf. *Introd.*, p. xlii f.). The only refutation is found in Wurm's answer, „Bei dieser Menschenart [wird ein Eid] alles [fruchten]. (4) When the president

selects von Kalb as Ferdinand's pseudo-rival it is Wurm's turn to demur (64. 11 f.). The recital of the chamberlain's recommendations is not intended to convince *us* but to show the attitude of a jealous lover. — Intentionally or otherwise the author has very cleverly raised and answered the questions which must present themselves at the outset. How well he confirms the answers when the intrigue is actually carried out is not to be discussed here. — Still another mooted point is touched in this scene (60. 7 f.) when Wurm tells the president that he should never have made Ferdinand at once his confidant and his enemy. Whether he would have done so is another matter (cf. Comment on I. 5-7 and Intro., p. xlvii f.).

As in Act I the suspense of the impending crisis is relieved by the coming of von Kalb, who cannot fail to excite our sense of humor, however serious the situation. Such momentary relaxation is favorable to the effect of the tragic scenes that follow and is a method which has the warrant of Shakespeare's practice. Von Kalb, however, is not a mere clown or supernumerary, a mouthpiece of the author's genial wit. He is to be an important tool in the intrigue and gets an opportunity, moreover, to exhibit most thoroughly the mental and moral worthlessness which he is intended to typify. Schiller has employed humor in *Kabale und Liebe* as in no other of his plays (in few of which any lighter touch is found), but even in the comic his serious tendency predominates. The homely humor of the music master is made pathetic by the circumstances in which it is displayed. Miller's wife excites pity and mild contempt when she is most ridiculous and von Kalb is made the vehicle of cutting satire.

Von Kalb's reluctant assent having been obtained, two conditions of initial success in Wurm's intrigue are to be determined, Luise's coöperation and Ferdinand's deceivableness. The first step toward assuring the former has already been taken in the arrest of Miller and his wife. The possibility of the latter will be unexpectedly increased in advance of the attempt to be made by the conspirators.

## SCENE 4

Four or five hours elapse between Scenes 3 and 4 (cf. 74. 26). The time is late afternoon or early evening (cf. 75. 8). Luise is alone. She does not know that her parents have been imprisoned (74. 25). — Ferdinand has resolved on flight. If he remains here his father's persecution will force him to make good his threat. They shall flee that very night. Miller shall go with them. Luise answers that she will not bring his father's curse upon them, their marriage would unjoint the social order; his heart belongs to his class, she had sinned in dreaming it could be hers, her suffering shall be her expiation. Ferdinand at first comprehends but vaguely what she is saying. When he realizes that she is willing to give him up he is furious. The suspicion seizes him that her talk of duty, of resignation, is a pretext, that he has a rival, and in a frenzy of jealousy he leaves.

71. 7. wird alle Geschütze gegen uns richten, *will train all his guns on us*, — a natural figure for a soldier.

8. den unmenschlichen Sohn zu machen, d. h. die Rolle des unmenschlichen Sohnes zu spielen.

11. seiner Mordtat, cf. N. 24. 7 and 61. 2.

14. Riesenprung, *gigantic leap*.

21. Haben wir . . . keine Forderung mehr is a conditional clause.

24. ebenso . . . funkeln, *sparkle just as ravishingly*.

26. Mein Vaterland ist, wo mich Luise liebt . . . Wo wir sein mögen, Luise, geht eine Sonne auf, eine unter —: Cf. Tellheim's words to Minna, where he is urging that they leave all behind them and live only for each other (*Minna von Barnhelm*, V. 5): Ist dieses Land die Welt? Geht hier allein die Sonne auf? . . . folgen Sie mir nur getrost, liebste Minna; es soll uns an nichts fehlen. Ferdinand's picture of the happiness they will enjoy away from the artificial splendors of the city, in contemplation of the wonders of Creation, is a characteristic Storm and Stress note. Rousseau had glorified the simplicity and moral healthfulness of rural life over against the constraint, the false ideals, the toil and moil of the great cities. It was a significant phase of his 'Back to Nature' gospel. The message came to Germany in *Werthers Leiden* (1774). Cf. Introd., p. lxxxiii f. — sandigt, archaic SG for sandig.

72. 3. der üppigste Schwung, *the wildest flight*.

5. mit . . . Schauern, *with inspiring awesomeness*.

14. Ich habe einen Vater usw.: in Rousseau's *La nouvelle Héloïse*, Part II, Letter 6 (ed. 1788, vol. II., p. 163 f.), Julie declares that she cannot bring herself to desert her parents in order to flee with her lover: "*Qui, moi? j'abandonnerois impitoyablement ceux par qui je respire, ceux qui me conservent la vie qu'ils m'ont donnée, et me la rendent chère, ceux qui n'ont d'autre espoir, d'autre plaisir qu'en moi seule? Un père presque sexagénaire! une mère toujours languissante!*" Cf. N. III. 18, 113. 6, and Introd., p. lxxx.

18. Der uns begleiten wird: it is curious that no mention is made of Luise's mother. She does not appear after Act II. We hear in the preceding scene, 70. 21, that she has been imprisoned with her husband. Miller calls to her in V. 5 (123. 15, cf. N.), but she does not come on the stage, even in the tragic scene at the close, when all the characters of the play (except Milford, von Kalb and minor persons) are assembled. Cf. Introd., p. xxxviii.

20. auf meinen Vater, d. h. auf dessen Erbit.

26. wie ohne Erhörung, d. h. ohne (vom Himmel) erhört zu werden.

27. den die Rache . . . auch dem Dieb . . . hält, *which the vengeance . . . sustains (i.e. fulfills) even for the thief . . .* The vilest criminal's paternal curse is effective.

73. 5. man verliert . . . gehört deinem Stande: her words, of course, do not mean that Ferdinand has not given her his heart, that she has not *had* it, but that it had never been actually *hers* because it belonged *by right* to his class. *Besitzen* is sometimes used in the pregnant sense of 'having by right of (acquired) ownership,' while *haben* is simply 'to have in one's possession.' Her unconscious sophistry is characteristic of her overwrought feelings, of her heroic resolution to do her duty, by renunciation to atone for her 'sacrilege' (Kirchenraub).

11. Nicht . . . geknirscht, perf. ppl. as imperative, *do not gnash*; cf. Thomas's Gram., § 369.

13. Laß mich . . . einem Vater den . . . Sohn wieder schenken: Luise's words (cf. also l. 30 f.) resemble those of Diderot's Sophie in *Le père de famille*, II. 9, when St. Albin declares that he will never give his love to another woman; cf. Introd., p. lxxii. In Lessing's translation, *Der Hausvater*, Sophia says,

in part: „Ach! Jetzt empfinde ich es, welch eine Kluft zwischen uns ist. Überlassen Sie mich meinem Schicksale und schenken Sie einem Vater, der Sie liebt, die Ruhe wieder! . . . Ich sollte einem Vater seinen Sohn rauben . . . Der Himmel schenke Ihnen einst eine Gattin, die Ihrer würdig ist und Sie ebenso sehr liebt als Sophia! . . . Ich werde allein zu meinem Elende zurückkehren, und Sie werden an mich denken.“ DNL, vol. 65 (Lessing's *Werke*, vol. 8) 344. 25 ff.

16. die Fugen der Bürgerwelt auseinander treiben, *put the social fabric out of joint* (lit. 'force asunder the joints of the bourgeois world'). By die allgemeine ewige Ordnung she means die Schranken des Unterschieds which in this world may not be passed but in the next will fall (cf. N. 14. 4).

18. mit frechen, törichtem Wünschen usw., cf. 17. 9.

30. ohne Schranken wie's Unermehliche, *boundless as infinity*. — wie's = wie das. — Schenke sie einer Edeln: she has not forgotten Ferdinand's words when he had come from the interview with Milford, cf. 50. 2-12.

74. 3. in einsamen Mauern, in a convent perhaps. — The form Mauern, now written Mauern, is common in eighteenth-century Swabian and is preferred by Schiller in his earlier writings. MHG *müre* (from Lat. *murus*) in passing into NHG *Mau(e)r* developed an inorganic *e* between the diphthong (*u* having become *au*) and the semi-vocalic *r*, which was ultimately recognized in the spelling. Cf. Pfeiderer, p. 316.

14. Schlange, a favorite epithet with Storm and Stress heroes. Thus, in *Die Räuber* (V. 2) Karl Moor calls Amalia „falsche Schlange.“

19. Ein Liebhaber fesselt dich: Schiller here goes too far in his attempt to account for Ferdinand's susceptibility to the deception that is to be practised upon him. Making due allowance for his excitement and anger at her refusal to flee with him, it is almost incredible that he should have *such* a suspicion after what Luise has just said „im Ton des tiefsten innwendigen Leidens.“ Cf. Comment on III. 4-6.

#### SCENES 5 AND 6

The experience through which Luise has just passed has thoroughly unnerved her. Night has come and her parents have not returned. She does not know of their arrest, which



had been made very quietly (III. 3). She has an indefinable dread and seems to feel Wurm's evil presence before she sees him. When she learns of her father's supposed peril she prepares to go to the Duke. Wurm easily foils her purpose by hinting what the price of granting her petition will be. Then he reminds her that she is to blame for his plight. She can secure his release only by making the major willing to give her up; and there is a way to effect this. Wurm carries out very craftily the plan outlined to the president (63. 8 f.). Luise cannot escape from the net which he spreads. Twice she stops short in the writing of the shameful words, only to see her helplessness and resume. When the cruel task is done she must go to seal the lie with a sacred oath. — Here the first day of the action ends.

74. 28. *Odem*, a parallel form of *Atem*, now used only in poetry and in elevated style.

75. 4. *Gaukelspiel*, *illusion*.

11. *Ahnung*, cf. N. 16. 4.

13. *Er ist nicht mehr da*: these words seem to indicate that this scene occurs on the same day as Act II. Cf. N. 82. 6 and Comment on III. 4-6. Luise's words and the question which precedes are, of course, ironical. So, too, *Ihre Braut*, below.

18. *Schandbühne*, *pillory*.

76. 6. *Verletzung der Majestät*, or *Majestätsbeleidigung*, *lese-majesty*.

9. *Auffallend* . . . *hat*, the remainder of Wurm's interrupted speech, the subject of *beflossen hat* being *Der*, l. 6, (hence dependent order) which is relative to *Herzog*. — *Auffallend ahnden*, *avenger with exemplary punishment*; note the distinction in present orthography between this meaning of *ahnden* and that in which it has occurred elsewhere; cf. N. 16. 4.

19. *Mein Vater auf Verletzung usw.*, sc. *angeklagt*, *charged with*.

25. *Spinnhaus*, *house of correction*, *work-house*.

26. *völlig*, *vollständig*, *complete*.

27. *wär' ich*, dubitative subj., *I suppose I am*. — *Abgeschält*, *absolved*.

29. *Vorsicht*, *providence*, now expressed by *Vorsehung*, *Vorsicht* being used only of human 'foresight,' i.e. *precaution*.

30. *noch eine Zeitung*, *any more tidings*; cf. N. 22. 27.

77. 4. *ohnmöglich*, in early NHG and until late in the eighteenth century *ohn-* was common as a negative prefix equivalent to *un-*. This was partly due to the meaning of *ohne*, partly to the similar sound of *on-* and *un-* in certain dialects, especially Swabian; cf. Pfeiderer, p. 299. Cf. *von ohngefähr*, 70. 2, N.

7. *Gulengefang*, *ominous dirge*, message of evil omen.

11. *mit einer Tonne . . . aufgewogen*, *balanced by a hundred-weight . . .*

22. *langsam-bedächtig* . . . *hinaufführen*, *screw up slowly and deliberately on the cracking joints*.

26. *lachend*, not literally; she means his sardonic manner.

30. *Kriminal'prozeß*, *capital prosecution*.

78. 6. *Sollte die Närrin etwa?* usw., Wurm fears that she may do herself bodily harm. The president had warned him not to let matters go too far (62. 28 f.); and besides Wurm hoped ultimately to get Luise for himself.

14. *erschroden*, because the plan for Ferdinand's marriage and its object might be discovered by the Duke. The president had enjoined caution and secrecy (62. 28, 64. 31 f.) for a similar reason.

27. *Verzerrungen*, *contortions*.

29. *in Markt und Wein zermalmenden Tönen*, in Tönen, welche Markt und Wein zermalmen werden.

31. *zu Berge fliegen*, usually *zu Berge stehen*, *stand on end*.

79. 1. *daß in der Sterbestunde auch die Lungen der Erden-götter* usw., one of the passages inspired by *Die Fürstengruft* of Schubart (cf. esp. l. 49 ff. DNL, 81, p. 377); cf. Introd., p. xcvi f. Cf. also Schiller's early poem (Anthology, 1782) *Die schlimmen Monarchen*, *Werke*, ed. Bellermann, ix. 82.

3. *in dem . . . Sieb rüttle*, cf. Amos, ix. 9.

12. *ratet*, formerly (since MHG) used parallel with *rät*, but no longer good usage; so in 2d pers., *ratest*, *rätst*.

14. *dürfen*, here (as originally) = *brauchen*, *nötig haben*.

17. *eine Menschlichkeit*, d. h. eine Tat der Menschlichkeit.

18. *Preißeß*, older partitive gen. with *genug*, now no longer used. Erich Schmidt notes that this passage belies Lady Milford's declaration. 43. 9-12. Put W. may insinuate falsely.

19. *mit brechendem Laut*, *with faltering voice*.

21. *überfordert*, *priced too high*; the verb means, "to make exorbitant demands." For *-fordert*, cf. N. 20. 4.

28. „*Meine Luise*," *sagte er mir*, *uſw.*: Düntzer (p. 202) thinks that Wurm is lying, but it seems probable that Miller knew of this plan — not of its details — (Wurm was to present it to him, III. 3) and sanctioned it (*Auch Ihr Vater wünscht*, 80. 8) for in V. 1 he knows of the oath (108. 22) and in V. 2 he warns his daughter not to betray the fact that she had written the letter under coercion. Cf. N. 116. 30, 117. 8 f. and *Introd.*, p. xxxvii.

80. 16. *Willfür*, *voluntary choice*.

20. *Er wird nicht*: an involuntary exclamation, showing how little the words just spoken to Ferdinand really meant. And his cruel words at parting (74. 14 f.) seem to have left no impression (cf. l. 24, below).

29. *Dinte*, cf. N. 4. 17.

81. 1. *An den Genter Ihres Vaters*: Wurm's stereotyped answer (which recalls Marinelli's *Eben die! Emilia Galotti*, I. 6) is merely intended to impress upon Luise that upon this letter depends her father's fate. Before the dictation began she might, of course, think that Wurm meant the president. Goethe had used an effective dictation-scene in Act II of *Clavigo*, where Beaumarchais forces Clavigo to write a denunciation of himself for his desertion of Marie. Cf. *Introd.*, p. lxxxiv.

11. *Halten Sie sich deswegen an*, *lay that to*.

12. *Argus*, in Greek legend, the hundred-eyed guardian of Io, priestess of Hera, and slain by Hermes at the command of Zeus.

30. *an natürlichen Trieben*, i.e. of filial devotion.

82. 1. *der überlistenden Hölle*, *to the superior craft of hell*.

6. *gestern*: upon this rests the argument for regarding Act III as playing on the day following Act II instead of in the afternoon and evening of the same day. Wurm, however, may be dictating with reference to Ferdinand's finding and reading the letter the next day (Act IV). That is, the letter is dated, so to speak, a day ahead. Cf. N. 75. 13 and *Comment* on III. 4-6.

18. *hat er den Dienst*, i.e. some special service (as officer of the day) which fell to him at intervals and would detain him longer than the daily drill (as in II. 1).

19. *bewußt, appointed.*

83. 5. *mit hinwegsetzen über, overlook.*

11. *Geseht, suppose.* — *es wäre diese niedliche Hand, sc. die ich mir wünſche* (Bellermann).

14. *erdroßelte, pret. subj. — ſtedten, stretch, lit. 'braid', because the victim's limbs were twisted into the different parts of the wheel; here figuratively for the death-penalty.*

With the close of Act III the action of the drama reaches its Climax (cf. *Introd.*, p. xxx). Hitherto Love has successfully resisted the assaults of Intrigue; now

III. 4-6 Intrigue scores a temporary success, although destined to fail of attaining its ultimate object. While the paternal command, the seductive charm and the alarming threat of Lady Milford, and finally the brutal display of force had accomplished nothing, the letter will have immediate and momentous consequences. Intrigue, in the narrower sense, begins only with Act III, the earlier attempts to part the lovers having been open and avowed. Behind these attempts, however, lay the impulse of Wurm's machinations and the president's ulterior aim, so that, speaking broadly, Love and Intrigue have been in conflict from the outset.

Scene 4 is one of those most criticized, because of the light in which it places the characters of the lovers. As a partial motivation of Ferdinand's later conduct it is admittedly effective. Whether this motivation is itself justified by the situation and the characters is however questioned. In view of Ferdinand's victory at the end of Act II has he reason to suppose that his father will force the issue? Does he foresee that the president will make Luise and her father suffer for what has happened in such a way that he will be powerless to defend them? (He does not yet know of Miller's arrest, cf. 72. 18.) Is his plan to raise funds on his father's name an unworthy expedient? — Most important is the question whether his jealous rage is justified by Luise's conduct. Only by thoroughly realizing his situation can we conceive his suspicion to be possible. He has screwed his courage to the sticking-place and is ready to

forsake all else for Luise. He is met with a homily on the Nemesis of a father's curse and the civic crime of mesalliance. He is admonished to give his heart, which has never been hers, to a woman of his own class, to emulate her heroism in renunciation, to let her expiate in forlorn and dreary retrospect her sacrilegious excursion into the precincts of aristocracy. Is it any wonder, in his present state of mind, that the tension tightens until it breaks? It may be urged that Ferdinand should have understood Luise's feelings, that her tone and manner (cf. 74. 6, 11, 16) would make his cruel mistake impossible, but he is in no condition to notice *how* the words are spoken. Ferdinand, moreover, is characteristically lacking in judgment of conduct and motives, as appears in several striking instances (cf. 27. 26 f. and Comment on I. 5-7; 90. 1-7; IV. 5 and Comment). His accusation at the close (74. 14-21) may seem incredible in consideration of their previous relations, but it is after all humanly as possible as the harangue of Luise which provokes it. It is a reckless outburst of rage and is forgotten as quickly by him (84. 15) as by Luise (80. 18-25). Nevertheless it is objectionable on artistic grounds because of the impression it leaves of Ferdinand's character and on the stage it is sometimes modified or omitted. (Cf. Dumas's treatment of the passage, Appendix B.)

Luise's conduct in Scene 4 is explicable only in view of the unconscious sophistry which has characterized her from the beginning (cf. *Introd.*, p. xl f.). Her talk belies her feelings, as subsequent events prove. She screens her breaking heart with a mask of resignation that would seem mock-heroic if we did not know her sense of duty and her filial devotion to be genuine. This effect is accentuated by her language — the sentimental jargon which she has learned from the *Belletristen* (cf. *Introd.*, p. xxxix). Unwittingly she plays into the enemy's hand; Wurm himself could have devised no better preparation for Ferdinand's deception.

As Wurm enters, unseen by Luise, she has an instinctive

foreboding of ill, as Gretchen 'feels' the evil presence of Mephistopheles when she comes into the room which he has just left (*Faust*, I. 2753). The premonition symbolizes what is to follow.

The dictation scene is a powerful and convincing climax, in striking contrast with the great final scene of Act II, but hardly inferior to it in dramatic intensity. It is the contrast of force and cunning, each in a perfect setting. The one at midday, the room filled with persons; the other at night, the torturer and his victim in the same room, alone. In this struggle there can be but one outcome. Luise *must* succumb. Why should she doubt Wurm's words? She had witnessed the president's rage when her father talked "plain German," perhaps had heard his threat (*"Es stehen noch Galgen leer,"* 56. 26). She grasps at a single straw; she will go to the Duke. Is it surprising that Wurm's ruse succeeds when we recall what Lady Milford has said of this same Duke (43. 1-9)? Such outrages in the recent past must have been known to Luise. The message which Wurm brings from Miller is plausible (and is probably true, cf. N. 79. 28). Must not her duty seem plain, to save her father upon whom she has brought this calamity? — Her voluntary renunciation of Ferdinand a few minutes earlier makes the present ordeal no easier. In her heart she knew that he would not, of his own volition, give her up (cf. 80. 20). He would see the groundlessness of his jealousy and in the end would understand her sacrifice. Now he will be made to hate her. It is for her not a question of losing Ferdinand's hand — to that she is resigned, or believes herself to be — but his love. The impulse to break their bond will no longer come from her, but from him. There is a difference as well as a distinction. It is analogous to that between voluntary death by one's own hand and death by another's hand (a difference that will actually confront Luise a little later). — It seems as if the author could have added nothing to make Luise's escape more impossible, to exclude every alternative. *She must write the letter. At*

such a crucial point the motivation must be flawless, the decisive act inevitable; and it is (cf. *Intro.*, p. xlii).

A mooted question in respect to Act III is whether it follows close upon Act II on the same day or whether a night intervenes. Bellermann (I. 174 f.), Düntzer and others assume the latter, Kettner (*Schillerstudien*, p. 34 f.) makes a strong argument for the former and his conclusion is accepted by Erich Schmidt (*Säkular-Ausgabe*, III. Note to 371.1). In either case Act III begins in the early afternoon and ends after nightfall, since five hours elapse between Miller's arrest (during Scene 2) and Wurm's arrival (75. 8). The fact that Luise goes with Wurm to make formal oath at the close of Scene 6 indicates an early hour in the evening. It is, of course, the season of short days.

The conversation with which Act III opens sounds as if the events at Miller's had just occurred, although nothing is said which makes this certain. It is unlikely that the president would let twenty-four hours pass before telling Wurm what has happened and taking counsel with him. His first words in Scene 1 seem to conclude his account, which it is unnecessary for the audience to hear. Wurm had doubtless already planned to excite Ferdinand's jealousy, as the best means of gaining the common end, and with his usual resourcefulness grasps at once the opportunity suggested by Miller's insult to the president. Von Kalb's interview and Miller's arrest would occur soon after two o'clock, which would leave time for the chamberlain's sixteen calls (even if we take him literally), after which he is to return to get the letter and his instructions. The president tells von Kalb he must „vor Abend noch herkommen," which would have little point if it were still forenoon. Wurm's salutation at the beginning of Scene 6 is „Guten Abend," but this phrase is always somewhat indefinite and no serious contradiction is involved. It is true, as Bellermann maintains (I. 175), that the one day is crowded with incidents if we assume this to be the time covered by Acts I-III,

but the rapidity and concentration of the action make this possible and even highly probable. If a night intervenes between Acts II and III an unexpected delay on Ferdinand's part as well as on the president's must be assumed and, still more surprising, Lady Milford (after II. 3) would let the remainder of the first day and all of the second pass without taking any further steps. Moreover, if Acts II and III occur on the same day it will account for the president's apparent ignorance of what had happened between Ferdinand and Milford.

Two passages in Act III have been noted which seem to support contradictory conclusions (cf. 75. 13, 82. 6, and Notes). Even if the explanation offered of the second passage is not accepted the contradiction is not significant as against these larger considerations, the more since Schiller is not always careful in such matters.

#### ACT IV. SCENES I AND 2

The time is about noon of the following (the second) day. Luise's letter has been dropped on the parade ground by von Kalb and found by Ferdinand. The latter enters in a towering rage and demands that the chamberlain be summoned. Awaiting him, Ferdinand gives way alternately to grief and rage as he realizes Luise's seeming perfidy. He is loath to believe her guilty, but the handwriting is indubitably hers. Her refusal to flee with him is explained. — For the significance of this change of situation in relation to the structure of the drama, cf. *Introd.*, p. xxx f.

84. 6. *fragen*, for the plural verb, cf. N. 6. 14.

10. *Pharo, faro*, a game at cards played for stakes; originally so called because one of the cards bore a figure representing Pharaoh.

85. 2. *warum man sich widersetz'te*, the impersonal (used to express Ferdinand's present feeling toward Luise) will be best rendered by the passive construction, *why the flight was . . . opposed*.

5. *balb, bald hätte . . . betrogen*, the mask almost, almost succeeded in deceiving even me.



6. Schminke, 'rouge, face-paint'; hence, fig., *disguise*.

9. Bebung, *tremor*.

10. Wallung, *ebullition, emotion*. — An der feinsten . . . meine Seele zu fassen, *to divine my soul by the most delicate nuance (shade) of a tremulous whisper*.

12. gähen, would now be written jähén, but initial g is historically correct, j being a dialectic corruption; cf. Heyne's *Deutsches Wörterbuch* s.v. jäh.

15. Grimas'se, 'grimace,' here *mask*.

16. haltbar, *durable, fast* (of color).

20. schlug . . . zu Boden, *vanquished, nullified*.

86. 2. umspannen, *compass*.

### SCENE 3

Von Kalb enters, and Ferdinand bids him prepare for a duel, to be fought forthwith and at such close range that both must die. The chamberlain is badly frightened and tries to run away. Ferdinand is disgusted at his cowardice and denounces him with scathing satire. Then he demands to know what von Kalb's relations with Luise have been. The quaking chamberlain is ready to confess everything and declares he has never even seen her, but Ferdinand will not believe him and shoves him out of the room.

86. 9. haben . . . blicken lassen, i.e. *have expressed*.

17. mit der Allmacht, i.e. with Providence, for having let him (Ferdinand) find the letter.

20. lass' ich mich desto besser . . . an, *I give promise of being the better . . .*

26. Zeitungen, cf. N. 22. 27.

87. 1. Mehr als zu viel, *more than enough*.

2. Schelmen, cf. 18. 30.

6. Über dem Schnupftuch, i.e. they will shoot, each holding a corner of the handkerchief.

11. Hirnkasten, colloq. for Schädel, Kopf.

12. dafür wird gesehen sein, dafür wird gesorgt sein, daß das nicht geschieht (Paul), *we'll see about that*.

15. vor den Wall, *outside the ramparts*, the usual place for duels.

18. schlag an, ziele, *take aim*.

23. mein Allervortrefflichster, *my most excellent fellow*.

26. wo die Menschen sich rar machen, wo sich kein wahrer Mensch brauchen läßt.

27. siebenmal kurz . . . wie der Schmetterling . . ., i.e. to change his position at his master's bidding, as the impaled butterfly at the pleasure of its captor.

30. Mietgaul, *hack, drudge*. — ich führe dich, wie ein Murremtier mit mir: Ferdinand will take von Kalb along (for in such a duel both must fall) to the next world as a sort of trick *marmot*.

88. 2. apportieren, *fetch and carry*.

7. dem sechsten Schöpfungstag, the day on which, according to Genesis, chap. 1, God created man.

8. ein Tübinger Buchhändler, the printer Schramm, notorious for the publication of pirated editions. Boxberger quotes (DNL, 121, p. 66) from the journal *Deutsches Museum*, I. 98 f.: In Tübingen hat sich eine neue Rotte zusammengetan, die beiden Buchdrucker Schramm und Frank, die . . . durch schändlichen Nachdruck ihren Nebenmenschen den Bissen aus dem Munde stehlen. These editions, from which authors and their publishers alike suffered, were as a rule cheaply printed on inferior paper in order to undersell. Hence Ferdinand's characterization of von Kalb as a botched, pirated copy of the Creator's original. — Lessing made a scathing arraignment of piracy in the last number of the *Hamburgische Dramaturgie*. The first steps toward a copyright law were taken in Prussia, 1794.

10. so schlecht wuchert, 'earns such poor interest', i.e. *is so unproductive, so useless*.

12. Bruch, *fraction*.

14. Einem Kerl, in apposition with diesem.

15. von Sünden, sc. der Liebe.

19. will ihn gelten lassen, *will let him pass*, i.e. *will not destroy him*.

20. der Raupe, gen., the usual construction with schonen in the 18th century; now regularly acc. — zu gute kommen, *benefit*.

22. mit Trebern und Bodensatz, *with dregs (or husks) and lees*. Treber, grape-skins or brewer's grains (*draff*), the refuse or offal in the manufacture of wine or beer.

23. dem Raben am Hochgericht den Tisch deckt, *prepares a table for the raven at the gallows*. Cf. N. 47. 14.

26. Polizei, *management, regulations*.

27. Blindschleichen und Taran'teln, the *blindworm* and *tarantula*.

*tula* (or *wolf-spider*) were once supposed to have a venomous sting. See *Century Dict.* s.v. *tarantula* and *tarantism*.

28. *an meine Blume soll . . . Ungeziefer*, i.e. the *vermin*, (von Kalb) shall not infest Luise.

29. *mir*, ethical dat., *I tell you*.

89. 2. *Bicêtre zu Paris*, a hospital for the aged and the insane; at that time a refuge for the dregs of humanity. Cf. Boxberger, DNL, 121, p. 66.

13. *mit diesem Mädchen zu buhlen*, als . . . noch so himmlisch zu schwärmen, *to be this girl's paramour than to revel . . . in the purest ecstasies of* (lawful) love.

15. *ausſchweifen*, *indulge in amours*, *be a wanton*.

17. *verfälſchen*, *counterfeit*, i.e. make licentiousness seem a virtue.

24. *des Todes*, *a dead man*; cf. *Wilhelm Tell*, l. 73, *Nathan der Weise*, l. 2368.

27. *Ihr Vater — Ihr eigener . . .*, von Kalb, of course, means the president, but Ferdinand understands *ihr Vater*, i.e. Luise's.

29. *verpuppelt*, *bartered away*, *given as your mistress*.

90. 4. *Du ſahſt ſie nie uſw.*, that Ferdinand ignores von Kalb's words, which he plainly hears, is at least improbable. Cf. Comment on IV. 1-5.

#### SCENES 4 AND 5

Left alone, Ferdinand resolves to take his life. Luise is his and must die with him. They will be united forever — in perdition. The president, duly apprised by von Kalb, comes to tell Ferdinand that he repents his harshness. Luise has gained his esteem and he consents to their marriage. Ferdinand is completely duped.

90. 15. *trat dir . . . ab*, *gave up, resigned*, — in sacrificing his prospects; note that *abtreten* is here transitive.

16. *Verzicht tun auf*, *renounce, give up*.

22. *geizen mit*, *covet*.

25. *gräß*, *gräßlich*.

26. *auf ein Rad geſtoſſen*, cf. N. 83. 14.

91. 9. *etwas, daß*, here more correct than *etwas, was*.

25. *den Menſchen*, i.e. *mankind*, collectively; in this sense

die Menschen is more usual. Cf. *Don Carlos*, l. 3340 (Philip to Posa): Ihr kennt den Menschen, Marquis.

26. *verfehlte des Weges*, *erred in the means*.

92. 10. *Ich rechne ihre Tugend usw.*, cf. 14. 11 f.

22. *Das fehlte noch*, lit. 'that was still lacking' (to complete my wretchedness), i.e. *this is the last straw*.

Wurm's judgment proves to have been correct. Ferdinand is "as terrible in his jealousy as in his love." The Comment on thought of Luise's supposed hypocrisy goads

IV. 1-5 him to fury. His grief at the shattering of his idol is outbalanced by indignation at the imposition of which he believes himself to be the victim. Not heroic, perhaps, but very human! If he were capable of sane reflection he would realize the improbability of such a relation as the letter seems to indicate. Is his readiness to believe Luise guilty sufficiently explained by his impulsiveness and by his previous pique at her seeming indifference? Ferdinand had expected his father to make further efforts to part him from Luise; he knows the devious means by which the president is wont to gain his ends. Is it probable that no thought of trickery would occur to him, that verification of her handwriting (cf. V. 2) would satisfy him of her guilt?

Ferdinand's first intention is to die with von Kalb, but the latter's pitiful cowardice excites his disgust and so aggravates his sense of injury that he determines to wreak vengeance on Luise instead of on the despicable abettor of her perfidy. That he should wilfully ignore von Kalb's confession seems passing strange. He thinks, of course, that the miserable creature is lying, in the hope of saving his life, but we should expect him to demand an explanation of the letter or at least to refute von Kalb's assertion with this evidence. It was, of course, necessary for the plot that Ferdinand's blindness should continue, but the author makes him tax our patience sorely and comes dangerously near losing him our sympathy. If our patience is taxed by the outcome of Ferdinand's interview with von Kalb it is utterly lost in the scene with his father. His credulity is

as unthinkable as it is intolerable. He has seen his father's subterfuge in offering him the hand of Friederike von Ostheim (27. 21 f.), his brutal insult alike to his own and Luise's honor, not to mention the heinous crimes which he has denounced so eloquently — and yet he takes his sudden, inexplicable (as it must be to him) transformation at face value. Why no question as to its cause? The ruse to heighten Ferdinand's wrath is so naive as to be scarcely worthy of the president, even if the author does force Ferdinand to justify it. This scene must be pronounced the weakest of the play. Fortunately for the author it is always omitted on the stage.

Ferdinand's claim to the right of life and death over Luise is true to his character. It is the expression of that imperiousness which he has in common with his father (cf. *Introd.*, p. xlv). His resolve makes us await in the utmost suspense his meeting with Luise. At the same time it nullifies the success gained by *Intrigue* in the *Climax* and makes it certain that the ultimate aim of both the president and of Wurm will be frustrated. The former's purpose — which of course he now hopes to attain by Ferdinand's voluntary acquiescence (knowing, perhaps, of Milford's prospect of conquest) — is definitively foiled by an event which intervenes before Ferdinand's next appearance.

#### SCENES 6 AND 7

Respecting the place of these scenes and the remainder of Act IV in the structure of the play, see *Introd.*, p. xxxii. — The time is early afternoon of the same day. Lady Milford has sent for Luise. She awaits her magnificently gowned, wearing her costliest jewels, and attended by a horde of liveried servants — with the obvious purpose of overawing her humble visitor. She is nervous and petulant, partly because of anxiety, partly because she is ashamed of the part which she is about to play.

When Luise arrives Milford treats her with haughty condescension and presently offers her a place as maid. Luise

respectfully declines, to the chagrin of Milford who reminds her of the good prospects of such a place. Luise retorts that she fears to expose her innocence to the perils of such an environment. She counsels the Lady, moreover, not to burden her conscience with the ever-present rebuke of a virtuous maid. Milford recognizes the source of the plebeian girl's sentiments and threatens her with dire consequences. Luise insinuates that Milford cannot coerce Ferdinand's love. Then the Lady declares that she will conquer her passion but will destroy Luise's happiness as well. Suddenly she changes from threat to entreaty and offers to be Luise's friend, to give her everything she has, if she will but give up Ferdinand. Luise wonders if, after all, Milford has had no part in the cruel plot to deceive Ferdinand. She will "play the heroine and make a virtue of necessity." With mock magnanimity she formally resigns Ferdinand to Lady Milford, but tells her that the specter of a suicide will haunt their bridal.

93. 4. *noch im Hausgewand*, i.e. in her morning dress.

8. *die Glückliche zu sehen*: Milford could not say this if she knew of Wurm's plot and its execution.

9. *wie nahm sie sich*, *how did she act, behave*; *sich benehmen* is more usual in this sense.

14. *Ihre Dame befiehlt mir, was ich . . . wollte*: it is difficult to see why Luise should seek an interview with Lady Milford. Has she already determined to kill herself, and does she hope that she can induce Milford, whom she believes to be cognizant of Wurm's plot (cf. N. 101. 9), to undeceive Ferdinand? Or does she mean to reproach Milford for the destruction of her happiness and her life? Is it possible that her design is the same as Milford's, to beg that her rival renounce Ferdinand, just as Lotte, in *Der deutsche Hausvater* (IV. 7) goes to Countess Amaldi and implores her to give up Karl? The marked influence of Gemmingen's play on *Kabale und Liebe* (cf. *Intro.*, p. lxxxvii f.) would support the last explanation, but in the present circumstances it is not plausible. Cf. *Comment* on IV. 6-9.

27. *daß der reichste Stoff* u.s.m., in contrast with the toilet in which she had received Ferdinand the day before; cf. 30. 3.

28. *von Heibuden wimmelt*, *swarms with footmen*. *Heibud*,

a Hungarian word, originally applied to a branch of the military service; then to a servant wearing a livery resembling the Hungarian uniform.

94. 8. *Einweg!* *Ich befehl!* *es!* her treatment of Sophie in this scene is very different from that in II. 1. The maid, in turn, would hardly be identified with the one of the earlier scene, whom the Lady had made her confidante.

10. *Recht gut, daß ich in Wallung kam!* cf. *Emilia Galotti*, II. 11: *Appiani* (after his quarrel with *Marinelli*). *Ja, das hat gut getan! Mein Blut ist in Wallung gekommen. Ich fühle mich anders und besser.*

95. 1. *Nur näher — nur ganz nah'*, cf. *Nathan der Weise*, III. 5, *Saladin*, to *Nathan*:

*Eritt näher, Jude! Näher! — Nur ganz her! —  
Nur ohne Furcht!*

3. *Ich verachte das Urteil der Menge*: this can only mean that the Lady's reputation was such that the girl might well fear her. And *Milford's* words below (100. 7): *Ich bin mächtig, Unglückliche, — fürchterlich — so wahr Gott lebt! Du bist verloren!* seem to justify the popular verdict. But this accords ill with her exclamation, 36. 2, and with her words to *Ferdinand*, 43. 9 f., 21 f. As for *Luise's* answer it is quite in keeping with her character; cf. *Bellermann*, *Schillers Dramen*, I. 219.

5. *Trostlopf*, i.e. *defiance*.

7. *Sie soll . . . zu leben wissen, you are said . . . to be well-bred*; a translation of the Fr. idiom, *savoir vivre*.

9. *einen so warmen . . . strafen*, *doubt the word of so warm a sponsor*; *einen Lügen strafen* is lit. 'to charge one with falsehood, give one the lie,' *Lügen* being probably an old gen. sing. Cf. *Paul's Deutsches Wörterbuch*, s.v.

13. *geschraubt*, *pointedly*.

14. *mir zu hoch*, *beyond me*. Is *Luise* really in the dark or does she understand the insinuation (*einen so warmen Fürsprecher*) and cleverly evade it? She could hardly help thinking of *Ferdinand*; and of course she knows why she has been summoned. Cf. 99. 27-30.

15. *Mehr Schelmerei, als . . . vermuten läßt*, *more cunning than her frank ways would lead one to expect*. *Milford* thinks she is shamming (cf. preceding note).

19. *Schgehen*, *gehen* is an older form, now obsolete except in

das Gehent. Cf. N. 37. 8. — Nun ist's heraus . . . Nichts ist verfügbender: this and part of what follows (Und auch er liebt zum erstenmal usw.) is spoken aside, as the content indicates. Milford is explaining to herself why Ferdinand prefers Luise's love to hers: No wonder! It is for each of them the first love. But it is only the sweet transient dream of youth (Nichts, nichts als usw.), it cannot outlast Luise's girlhood.

22. ich bin dir gut, *I like you.*

96. 2. wissen sich glücklich, halten sich für glücklich.

3. Herrschaften finden, *find employment.*

5. Ihr bißchen Gesicht, d. h. Ihr bißchen Schönheit. — *worauf, on the strength of which.* — Lady Milford's talk has many points of resemblance to the warning which the Countess La Roche — in a very different spirit, although with a somewhat similar motive — gives to Marie Wesener in Lenz's *Die Soldaten*, III. 10 (cf. Introd., p. xci): „Gut, liebe Freundin! aber sagen Sie mir, ich bitte Sie, wie kamen Sie doch dazu, über Ihren Stand heraus sich nach einem Mann umzusehen. Ihre Gestalt, dachten Sie, könnte Sie schon weiter führen, als Ihre Gespielen; ach liebe Freundin, eben das hätte Sie sollen vorsichtiger machen. Schönheit ist niemals ein Mittel, eine gute Heirat zu stiften, und niemand hat mehr Ursache zu zittern, als ein schön Gesicht.“ DNL, vol. 80, p. 120. 5 f. Cf. *Faust*, I. 4434.

13. für massiv verkauft, *passes off as solid.*

14. angeflogener Goldschum, *superficial tinsel.*

22. Geschmeidigkeit, *complaisance.* Cf. schmieden, 'to smith' (metal); hence geschmeidig, *pliant.* — zweien (l. 21), cf. N. 51. 31.

24. rügt eine Blatternarbe, *reproaches with a pock-mark;* rügen has here something of its older meaning, 'to charge, accuse of.'

25. Grubchen, cf. graben, die Grube, etc.

28. begaffen, *gaze at.*

31. diesen Rubin', der es nicht wissen muß usw.: Luise means that the Lady's splendid jewels belie her denunciation of vanity.

97. 2. eifert, *inveighs.* 3. Keinen Seitensprung (*evasion*), sc. mache Sie. — Lofe, *my pert miss.*

7. sich entledigen, *lose werden.*

11. uns . . . zuzumuten, *to expect (believe) anything dishonorable of us.*

14. sage . . . gut (with dat.) für, *warrant against.*



17. Freistätten der frechsten Ergötlichkeit, *refuges of the most shameless revels*. Cf. *Emilia Galotti*, V. 5. Odoardo (of Grimaldi's house, whither Emilia is to be taken) . . . Das Haus eines Kanzlers ist natürlicherweise eine Freistatt der Tugend. Again in V. 7: Emilia . . . Ich kenne das Haus der Grimaldi. Es ist das Haus der Freude.

20. vor . . . zu schaudern, *to recoil from*.

27. Himmelsstriche, *zones*.

29. Sehen Sie sich für: the present idiom is sich (dat.) versehen, *beware, take care*; für was once used in the sense of 'before,' now expressed by vor; cf. N. II. 9.

30. Nüchternheit, *abstinence* (from dissipations).

98. 15. Ihr verächtlicher Fersenstoß, *the contemptuous kick of your heel*.

18. auf dem verächtigten Hentersstuhl, *awaiting an ignominious death* (on the scaffold), — i.e. in helpless despair such as overwhelms Luise herself; but her assurance and sarcasm ill accord with such a mood.

20. daß selbst Aufrichtigkeit usw., i.e. the consequences of her reckless candor cannot be worse than what she has already suffered.

23. zergliedern, *analyze*, i.e. *seek to explain*.

31. Wenn selbst die Gottheit . . . so grausam-barmherzig sein, *when even the deity veils its radiance from its creatures' sight, lest the archseraph recoil at his eclipse, why will human beings be so cruel in their commiseration*, i.e. flaunt their splendor before their less fortunate fellows, whose wretchedness is thereby accentuated. Luise means that the Lady's ostensible desire (which she calls verächtlich) to elevate her above her humble sphere is more cruel than merciful, since it reminds her of the gulf between her misery and Lady Milford's boasted happiness. — The idea that God's creatures cannot bear the sight of His radiance is biblical, 1 Timothy, vi. 16: . . . "dwell-  
ing in the light which no man can approach unto; whom no man hath seen, nor can see." It finds expression in Schiller's *Semele*, l. 325 ff.:

Menschliche Reiber  
Mögen nicht ertragen die Gegenwart  
Des, der die Donner wirft!

The seraphs are the highest order of angels, but no differentiation of their rank is mentioned; cf. Isaiah, vi. 1-6. Hachez,

in a note on this passage (see his ed., p. 141), suggests that Schiller derived the idea of an oberster Seraph from Klopstock's *Messias*, I. 290 ff.:

Gott nennt ihn seinen Geliebten; der Himmel Eloa.

Vor allen,

Die Gott erschuf, ist er groß, der nächste dem Uner-schaffnen.

(But in the *Messias* God's splendor is not always hidden, cf. I. 303-335.)

99. 4. daß Ihr . . . Glück . . . um Reid und Bewunderung anbettelt: a motive of which Milford is probably not guilty; her purpose was to overawe Luise with her magnificence. — *gepriesenes, so-called, boasted.*

7. O lieber, probably equivalent to ich bitte, *prithée*, as understood by Vollmer (*Hist.-krit. Ausgabe*, p. 464), Boxberger (DNL, 121, p. 73) and Hachez (cf. note, p. 142). The expression is no longer used and was archaic in the eighteenth century. It was common in early NHG, e.g. in the Luthcran Bible, 1 *Mose* (Genesis), xii. 13, xxxvii. 6. The King James version reads, "I pray you." Bellermann (*Werke*, II. 389, 439) takes lieber as adverbial, equivalent to es wäre mir lieber, es wäre besser. Heyne, *Deutsches Wörterbuch*, s.v., regards O lieber! as a stereotyped vocative, used without reference to gender or number — (perhaps like Eng. *oh, dear!*). The first ed. punctuates O lieber! So gönnen usw. So, too, the above-named editors (except Bellermann) and Erich Schmidt in the *Säkular-Ausgabe*. Early reprints read: O! so gönnen Sie mir doch lieber eine Blindheit, showing that the expression was then unfamiliar.

9. Fühlt sich doch das Insekt usw., like many of the youthful dramatist's metaphors, extravagant and inept. In a contemporary review (Braun, I. 79) Moritz remarks: Fr. Schiller muß wohl ganz eigene Insekten kennen, denen sich so etwas erzählen läßt. (Of Luise's high-flown figure of God and his seraph, the same reviewer exclaims: "What galimathias!") Bellermann comes to Schiller's rescue (I. 219) by explaining that Schiller used Insekt for poetic reasons, well knowing, as *Dr. Medicinæ*, that Infusionstierchen (*infusorian*) was the correct scientific term. (As if Moritz's comment had reference only to the scientific verisimilitude of the figure!)

20. als meine Mutter, clearly acc. in apposition with Sie;

i.e. if you were advising me as a mother her child. But see Müller's explanation, *Studie*, p. 96.

23. *hast du nicht auf die Welt gebracht, you were not born with.*

29. *Kondition, place (in service), situation.* Luise means that she had understood why Lady Milford desired to employ her.

100. 19. *Mumie*, pronounce Mu'mie.

23. *um die . . . gebracht hat*, note the idiom, (einen) um (etwas) bringen, *to deprive of.*

24. *Lästern, defame.*

26. *herabschwören, call down, invoke.*

31. *Was hab' ich merken lassen, what have I betrayed*, lit. 'let be noticed.' This use of *lassen* with dependent active infinitive having the force of a passive arose through the ellipsis of a noun or pronoun as subject of the dep. inf. and object of *lassen*; cf. Thomas's Gram., § 366. 1. *a.* For *lassen* as perf. ppl., cf. Thomas, § 188. 3. *a.*

101. 3. *auf den Händen tragen*, a widely used idiom, with the figurative meaning of "treat with regard (or affection)," *care for.*

9. *an der barbarischen Tat*, Wurm's dictation of the letter. Luise's surprise (*voll Befremdung*, l. 8) indicates that she had believed the Lady to be cognizant of the cruel plot, perhaps partly responsible for it. It has been objected (e.g., by Beller-*mann*, I. 220) that this surprise is inconsistent with what Luise has just said in answer to Milford's threat, *Seligkeit zerstören ist auch Seligkeit*. Luise's words (*Eine Seligkeit, um die man Sie schon gebracht hat usw.*) plainly mean, says Beller-*mann*, that she holds Wurm and the president alone responsible for the destruction of her happiness. The two utterances, however, are not necessarily irreconcilable. Luise's conduct throughout the scene shows that she fathoms Milford's design. She may think that the latter's threat is made to dissuade her from exposing the plot or in order to simulate ignorance of what has happened. If Luise thinks Milford is feigning, she is quite capable of playing the same game, to draw her out or to shame her. It is not until Milford makes her impassioned plea (*O Luise, . . . Dein sei alles — aber entsag' ihm!*) that the girl is *really* (note the force of *im Ernst*) convinced of her sincerity and hence of her innocence.

11. *meine Ohnmacht zu einem Verdienst aufpuken*, 'make my

passive helplessness look like a meritorious act,' i.e. *make a virtue of necessity*. The author is deservedly blamed for making Luise speak these words; cf. Comment on IV. 6-9.

15. *tret' ab, resign.*

18. *geschleift, destroyed, demolished*, cf. N. 43. 6.

20. *ihm nahe ging, was dear to Him.*

25. *in seinen Händen*, i.e. *in his keeping*. — *ist er Ihnen*, the Latin dative of the possessor (*tibi est*), very rare in German.

28. *zwischen Ihren Brautfuß usw.*, cf. Guido's words in Leisewitz's *Julius von Tarent*, III. 4: *Mitten in euren Umarmungen soll plötzlich mein Bild in eurer Seele aufsteigen usw.*; also *Emilia Galotti*, V. 2, cf. N. 136. 2.

#### SCENES 8 AND 9

Left alone Milford reflects in terrible agitation on Luise's last words. Neither her conscience nor her pride will allow her to accept such a sacrifice from such a quarter. She will not be outdone in magnanimity by a humble bourgeois girl. She, too, can and will renounce. Ferdinand and Luise can be saved only by her flight. Her resolve taken, she begins her farewell letter to the Duke.

Von Kalb is announced (Scene 9). Milford does not notice him. When she has finished the letter he succeeds in attracting her attention. She gives him the letter and bids him read it and spread the news. She summons her servants and bids them a kindly farewell. The carriage drives up and she hurries out. In an hour she will have crossed the frontier.

#### 102. 7. *Sterberöcheln, death-rattle.*

14. *bist du . . . über die Grenzen . . . weggeschritten*, she has *overstepped the bounds of her sex* in the power she has exercised over the Duke and the commanding position which she has attained; cf. II. 1 and 3.

15. *um den Namen . . . buhlen, court*, i.e. *glory in the name*. Cf. 40. 8 f., 46. 17, 105. 13.

19. *Beschämen*, by the reproach of Luise's virtue.

20. *Beschimpfen, disgraced*, by the acceptance of Luise's sacrifice. Emilie Milford seems to have been the name she took as the Duke's mistress. On leaving she resumes her family name, Johanna Norfolk (105. 16); cf. N. 42. 27.

26. ihren Anspruch, d. h. auf Ferdinand.

27. *erlöschen*, *be effaced*; because she could not remain the Duke's mistress (after his approaching marriage) unless she herself were married. This, it will be remembered, was President von Walter's reason for forcing a marriage (19. 18-29) with Ferdinand, while Milford had desired it for quite different reasons (33. 19-29).

103. 9. *geschehen*, *getan werden*, as often.

16. *Auftaumeln* wird sie, *he will stagger to his feet*. — *Drahtpuppe*, cf. 31. 3.

18. *so eine durchlauchtige Hirnschale auseinander zu treiben*, *to upset the noddle of such a Serene Highness*. In the theater copy of the first edition (cf. N. 19. 25) the Lady's speech, to this point, is softened into: *Er wird auftaumeln*.

19. *Seine Hoffgränzen werden wirbeln*, *his parasites will reel*.

104. 8. *Sereniflimus*, not a vocative but the beginning of von Kalb's message, which he finishes below, l. 18. The word is superl. of Lat. *serenus* and a Latinization of the Fr. epithet *serénissime*; the Ger. equivalent is *Durchlaucht*.

9. *indem sie Sand streut*, sand was formerly sprinkled over fresh writing to keep it from blotting.

10. *Ich war eine Verlassene* usw., cf. 41. 29-42. 19.

16. *distraitt* (*pron. dis-tray'*), Fr., *zerstreut*.

19. *Vaughall*, an open-air entertainment, or *fête champêtre*, so called from a once fashionable London resort, Vauxhall (*pron. vaks-hál*) Gardens, on the Thames above Lambeth (now a borough of London), where it was held. Vauxhall Gardens were opened 1661; finally closed 1859. Cf. Roger de Coverley's account of his visit there in *Spectator*, No. 383, May 20, 1672. Also Thackeray's description in *Vanity Fair*, chap. vi. In a letter to Zumsteeg from Mannheim, Jan. 19, 1784, inviting him to come with his wife to the carnival, Schiller mentions among the inducements: *Tanzen kannst Du auf den Vaughalls nach Lust*. *Briefe*, ed. Jonas, I. 175.

24. *aufspannen*, sc. *die Pferde*. — *Garderobe*, *household*, *maids* (primarily those in charge of the *wardrobe*); no longer used in this sense. Cf. 125. 17.

26. *ahndet*, cf. N. 16. 4.

28. *erschauert* (Fr.), *erhitzt*, i.e. *flushed*, *excited*.

30. *Gut Wetter für Kuppler*, omitted in the theater copy mentioned above; cf. N. 103. 18.

105. 6. Vertrag . . . Bedingung, cf. 43. 9 f., 21 f., 36. 2 f.

10. Günstbezeugungen, die . . . triefen, cf. 34. 20 f.

21. jüden, more correctly juden, *ich*, for the executioner's sword, he means, so terrible would be the Duke's anger on the receipt of such a letter.

22. Goldmann, a term of endearment; here, of course, ironical: *you precious creature*.

27. Ciel! (Fr., *pron.* syel'), Himmel!

29. Disgrace (Fr., *pron.* -gräſ'), Ungnade.

106. 12. Schatulle, *privy purse*.

14. Sie reicht ihre Hände hin usw.: a similar scene occurs in *Maria Stuart*, V. 6, l. 3568, where the condemned queen says farewell to her maids of honor after promising that her belongings shall be divided among them. Cf. *Introd.*, p. liii.

20. mit einem Geistesbankerott, 'with mental bankruptcy,' i.e. *with a vacant stare*.

22. höchstgeigenen, *his most august*.

25. Loretto, since the thirteenth century a famous place of pilgrimage in the province of Ancona, eastern Italy.

At the close of the interview with Ferdinand (II. 3) Lady Milford had declared that she would leave no stone unturned to force a marriage with the young man.

IV. 6-9 She has until now done nothing, for there is no evidence to show her cognizance, much less her suggestion, of Wurm's plot. Having failed to overcome Ferdinand's scruples her next move would be to make Luise give him up. Milford's motive in sending for Luise is, accordingly, perfectly intelligible. Why Luise was about to ask an interview is, however, not clear. Probably not, as Müller (*Studie*, p. 71) thinks, with the same purpose that actuated Milford. She had definitely resigned Ferdinand, even before the compromising letter was written. Is it possible that she hoped in some way to let Ferdinand know, after her death, that she was not guilty of the perfidy of which the letter seemed to convict her (cf. N. 93. 14)? Believing Milford to be responsible for the letter (cf. N. 101. 9) she would beg her, as woman to woman, that her name be cleared. This would involve no violation of

her oath (if Milford knew the secret) and death would absolve her of the obligation (cf. 108. 23 f., 133. 7). She gets no opportunity to make her plea, because Milford proves to be ignorant of what has happened. In lieu of this plea she writes a letter to Ferdinand (cf. 109. 5 f.), which will accomplish the same purpose. It seems likely that Luise's resolve to take her life was made before coming to Lady Milford rather than as a result of the interview. — Or does she wish to charge Milford with the misery she has wrought, to lay upon her conscience the responsibility for her intended suicide? This would be quite in keeping with Luise's character, in which a sentimental, conscious heroism is strongly marked. Her final sensational exit might well have been planned, although it seems to occur to her after she is convinced that the Lady is ignorant of the letter.

Milford's rôle in this scene is quite in keeping with her character. Her offer to engage Luise as maid is merely a pretext for the interview, a means of drawing the girl out. Her sudden transition from threat to entreaty is perfectly consistent. She is extremely impetuous and emotional, just as in the scene with Ferdinand. And she is not incapable of a better impulse.

Luise's rôle, on the other hand, is badly done. While the denunciation of Milford and the mock-heroic sacrifice, are — in her — not unnatural, though at best unlovely, her bearing and talk throughout this scene are impossible. It is inconceivable that a girl of Luise's origin and bringing-up should have the assurance to talk to Lady Milford in this fashion, even though conscious of her moral superiority. Her answers are given with a pertness that smacks of the soubrette and ill accords with the passive resignation she had displayed toward Ferdinand. And how can she speak of enjoying *heitere Ruhe* (98. 2) after the ordeal through which she has just passed? Her complacent parade of virtue robs it of charm. She might *feel* such consolation in the presence of her rival, but her cool analysis, her self-

righteous homily, her epigrammatic thrusts, delivered in language worthy of a prosecuting attorney, are intolerable. And when she seizes the opportunity to pose as a heroine, the climax is reached. Such words as these in the mouth of Luise Millerin are unthinkable.

Considered merely in the light of stage-effect, the scene is strong. It shows the two rivals in telling contrast, a favorite situation with Schiller (*Fiesco*, II. 2, *Maria Stuart*, III. 4; cf. *Introd.*, p. lxxiv). Its dramatic purpose is to motivate Milford's renunciation and thereby ennoble her character. For Luise the meeting is without significance. Milford is not sufficiently calloused for the part she has essayed. And so the very sacrifice which she had summoned Luise to make, becomes the cause of her own. Her departure, sensational to the last degree, is wholly in keeping with her character and previous career. We feel, too, that her feverish haste is necessary, lest she may repent her good resolve.

While these scenes are without effect on the action, which is now beyond the control of the opposing force, Milford's renunciation and departure do serve very definite ends: (1) What was originally the most serious obstacle to the union of Ferdinand and Luise is removed. The president's strongest motive for parting them can no longer exist and he has withdrawn — sincerely, it seemed to Ferdinand — his opposition on other grounds. There is now nothing to prevent the possibility of a happy outcome except Ferdinand's jealousy and Luise's oath. This fact heightens greatly the tragic pathos of the closing scenes (cf. *II* 5. 9-15). (2) The defeat of the president's intrigue to control the Duke and thereby perpetuate his baleful influence is assured. (3) Suitable disposition is made of a character too important to be ignored in the dénouement of the play. (4) Lady Milford's vaunted ideal of virtue, hitherto merely asseverated and that sometimes with questionable motive, is put to the test, and the sympathy which she excited in Ferdinand, and in us, is in a measure justified. (5) Finally,



from the standpoint of external technique, these scenes make an acceptable pause in the rapid progress toward the Catastrophe and complete the ever difficult Fourth Act. Although the main scene — effective as it may be in the splendid stage-setting and in the opportunity afforded the player of Milford's rôle — is structurally superfluous and is decidedly unfortunate in its portrayal of the heroine, it is difficult to see how its important consequences, Milford's renunciation and departure, could have been equally well motivated by other means.

#### ACT V. SCENE I

The time is early evening of the same (the second) day. The whole of this act plays at Miller's without a pause or a change of scene. — Miller had come home after his release from prison (with his wife, it may be assumed, cf. N. 123. 15) and found Luise gone. Fearing that she would harm herself he went out to search for her. Meanwhile Luise has come back from Lady Milford's and has written a letter to Ferdinand telling him they have been parted by trickery and that an oath compels her silence. She bids him join her in death that same night. When her father returns she asks him to deliver the letter. Miller opens it and finds his fears confirmed. He begs her to live for his sake and tells her that her hope of a happy union with Ferdinand hereafter through the sin of self-murder will vanish in the presence of a wrathful God. After a hard struggle of her conflicting impulses she promises to live and destroys the letter to Ferdinand. Miller is overcome with joy and willingly yields to her entreaty that they shall go far away.

107. 1. *zwischen Licht*, b. h. im *Zwielicht*.

3. *den Kopf . . . gesunken*, the accusative absolute, often construed, as here, with a perfect participle; transl. *her head resting*.

8. *auf allen Toren . . . gefragt*, i.e. he had asked the sentries at the several gates whether they had seen Luise leave the city.

11. *geschwommen*, *floating*. Note that with *kommen* and

gehen the perf. ppl. is used in German where Eng. idiom requires the pres. ppl.; cf. Thomas's Gram., § 369. 5.

12. *Wenn ich mein Herz zu abgöttisch . . . hing*, i.e. perhaps she has been taken from him as a punishment for his idolatrous love.

108. 1. *schwärmt, keeps vigil*.

6. *einen harten Kampf . . . Er weiß es, Vater*, the struggle it had cost her, in writing the compromising letter, to sacrifice love and honor in order to save her parents. That Miller knew about it seems evident, for he makes no answer to her words, *Er weiß es*; cf. N. 70. 27 and I. 22, below.

9. *zerbrechlich, frail*.

11. *Berwiesung, corruption* (of the body), i.e. *death*.

12. *zur Nachricht, for your information*.

15. *gefielst*, pret. subjunctive.

16. *ihn, d. h. den Tyrannen*.

18. *der Mann mit dem . . . Stern, der Präsident*.

19. *sie sind piffig . . . werden die Böswichter dumm*, a striking characterization of the intriguers' limitations and their consequent defeat. Cf. *Introd.*, p. xlvii f. — *Böswichter* is now written *Bösewichte(r)*; cf. 89. 23, 135. 23. — *anbinden mit, try a contest with*.

23. *im Tode schmilzt . . . Band*, her words are verified 133. 7, cf. N.

30. *Wenn*: for the interrogative *when*, modern idiom requires *wann*, but the two words were once interchangeable; cf. 119. 6. — How can she think of anyone else than Ferdinand, when a single thought of him already more than fills her heart?

109. 2. *flug werden aus, make anything out of, understand*.

4. *Augen, dat., for eyes*.

9. *einen dritten Ort, another place, somewhere else*; *dritt-* has this indefinite meaning in various idioms, e.g. *jedes dritte Wort*, 'every other word.' Cf. *Emilia Galotti*, II. 10: *Appiant* (of Marinelli's suspicious protestations of friendship). *Freundschaft und Freundschaft um das dritte Wort!*

17. *brausend, tumultuous*.

19. *brich auf, start*; she means that he shall die at the same time as she (not that he is to come and die with her), in order that they may reach den dritten Ort together.

20. *Karmeliterturm, Carmelite tower*; the name of a church

or monastery. — *Bangt dir*, impersonal, equiv. to *ist (es) dir bange*.

22. *zu schanden gemacht*, *put to shame*, with her superior courage.

110. 10. *Girlanden*, *garlands*.

11. *den Tod ein Gerippe schelten*: this verb has the secondary meaning to *call* (by an inappropriate or uncomplimentary name, e.g. *Er schilt mich einen Narren*); cf. Heyne, *Deutsches Wörterbuch*, s.v. *schelten*. Luise's description of death as *ein holder niedlicher Knabe* usw. is obviously inspired by Lessing's famous treatise, *Wie die Alten den Tod gebildet* (1769), which defended the thesis that ancient artists, following Homer (*Iliad*, XVI. 681–682), represented death as the twin-brother of sleep. Cf. *Laokoon*, XI, note to first paragraph; it was to defend the statement here made (1766) against the criticism of Klotz that the subsequent treatise was written. — While it is improbable that Luise had read Lessing's learned antiquarian treatise (cf. *Introd.*, p. xxxix), she might well be familiar with its central idea, which had created a profound impression even outside the world of scholars. — Schiller gave poetic expression to the idea in *Die Götter Griechenlands* (1788), strophe 9:

Damals trat kein gräßliches Gerippe  
Vor das Bett des Sterbenden. Ein Fuß  
Nahm das letzte Leben von der Lippe,  
Seine Fackel senkt ein Genius.

13. *dienstbar*, *ministering*.

18. *eigenmächtig*, *by your own will (power)*.

111. 8. *Grube*, here equiv. to *Grav*; biblical and in elevated diction, cf. *Iphigenie auf Tauris*, I. 1083.

14. *von deinem Eigentum*, *deinem* is emphatic; in taking her life she will be robbing him.

16. *meldet sich allgemach*, *nähert sich allmählich*.

17. *zu statten kommen*, *profit*.

18. *anlegten*, *invested*. — In Julie's letter, declaring that she will not leave her parents, quoted in Note 72. 14 (*La nouvelle Héloïse*, II. 164), she uses an argument similar to Miller's: "*Moi, leur unique enfant, je les laisserois sans assistance dans la solitude et les ennuis de la vieillesse, quand il est temps de leur rendre les tendres soins qu'ils m'ont prodigués?*"

*Je livrerois leurs derniers jours à la honte, aux regrets, aux pleurs?"* Cf. N. 72. 14, 113. 6 and Intro., p. lxxx.

27. *daß ich sie nicht mehr einholen kann* usw., he means that if she take her life he will not find her in Heaven.

112. 6. *Willst du es darauf ankommen lassen*, will you take the risk of finding your illusion (of forgiveness for the sin of suicide and reunion with Ferdinand) dispelled?

9. *Deinetwegen*, at Thy summons.

11. *ihre sterbliche Puppe . . . , dieser zerbrechliche Gott*, Ferdinand, who will belie (flügen (straf) her trust in him and let her fall back (verweist) on God's mercy, which the wretch (der Elende), writhing before the footstool, will be imploring for himself (since he will also be guilty of self-murder).

19. *Jetzt weiß ich nichts mehr*, sc. zu sagen, was sie überreden könnte. Cf. *Die Braut von Messina*, I. 4, l. 438-439. Isabella (after a powerful plea for the reconciliation of her sons):

*Jetzt weiß ich nichts mehr. Ausgeleert hab' ich  
Der Worte Röcher und erschöpft der Bitten Kraft.*

21. *demem schlanten Jüngling*, your young stripling.

113. 6. *Verbrecherin, wohin ich mich neige!* Luise's tragic dilemma resembles closely that of Julie in Rousseau's *La nouvelle Héloïse*, who must likewise choose between her lover and her father (although the final outcome is very different), cf. Intro., p. lxxxiii. Luise's exclamation echoes Julie's words in a letter to her cousin, Claire (Part II, Letter 4, ed. 1788, vol. II, p. 147): "*L'obéissance et l'amour m'imposent des devoirs opposés; veux-je suivre le penchant de mon cœur? qui préférer d'un amant ou d'un père? Hélas! en écoutant l'amour ou la nature* (cf. K. u. L., 89. 29 f.), *je ne puis éviter de mettre l'un ou l'autre au désespoir; en me sacrifiant au devoir, je ne puis éviter de commettre un crime; et, quelque parti que je prenne, il faut que je meure à la fois malheureuse et coupable.*" — Cf. N. 72. 14 and 111. 18.

12. *daß*, acc. with *wert*, now a common construction, but in Schiller's time the gen. was more usual. The use of the accusative instead of the more correct genitive arose through mistaking *es* (the old gen. sing. of the neuter third personal pronoun), in such a construction as *Ich bin es wert*, for an accusative. Similarly with *loß*, *müde*, *satt*, *zufrieden*, etc. — The form *daß* of the first edition, retained by Witkowski, was of

course not meant for the conjunction, but was a way of writing the relative pron. before the conj. was orthographically differentiated. Cf. Bellermann's note on this passage, *Schillers Dramen*, I. 220.

19. *meiner*, gen. of *ich*.

27. *setze . . . auf die Laute*, i.e. *set to music*. This is a favorite motif of the Storm and Stress dramatists; in Leisewitz's *Julius von Tarent*, V. 7 (DNL, 79, p. 375) the Prince, bewailing the fate of his two sons, says: „Ein Lied will ich aus dem ganzen Jammer machen, und das soll mir Blanca um Mitternacht singen.“ For other examples, cf. Boxberger's note, DNL, 121, p. 84, and Müller's *Studie*, p. 54.

#### SCENE 2

As Ferdinand enters Luise cries in terror that he has come to murder her, and Ferdinand interprets this as a confession of her guilt. He declares that he brings joyful tidings; Milford has fled, his father approves his choice and he has come to claim his bride. With bitter scorn he confronts her with the letter to von Kalb and demands to know whether it is in her handwriting. Her father, whom Ferdinand seems to regard as likewise deceived in Luise, warns her not to forget her oath and implores her to answer yes. Ferdinand will not believe her until she has twice reaffirmed her confession. Deprived of the last straw of hope, he is overwhelmed with grief, — no longer with rage. Feigning composure he asks Luise to make him a glass of lemonade, — it will be his last request.

114. 12. *die Folterung*, i.e. of suspense. Her involuntary confession makes it unnecessary to seek other confirmation of her guilt.

15. *Was soll*, sc. *bedeuten*, a common ellipsis.

18. *sich an die Gewichte . . . hing*, in order to make the hands move faster cf. 119. 22. — *Aberschlag*, *pulse-beat*.

24. *vorgeben*, *pretend*.

115. 2. *wühlen*, *probe*.

3. *schlug*, *inflicted*.

7. *schimpft deine Ware*, *belies your words*; colloq. for *strafte deine Worte Lügen*.

12. *läßt nach, has ceased.*

18. *steht, becomes.* — an . . . *Verbrechen, d. h. an dem Opfer seines Verbrechens.*

22. *wie sie ihre Eide (heilig hält), unconscious irony, for he little knows what oath she is keeping.* In the closing scenes Schiller makes frequent and effective use of irony, i.e. of utterances which convey to the audience a different meaning from that understood by the listener on the stage (or perhaps by the speaker, as here and 129. 14); cf. 118. 23 (*eine Bitte, die letzte*), 120. 5, 121. 16, 21-27, 122. 16, 123. 20, 30, 129. 5, 14-16.

29. *schlägt auseinander, unfolds.*

116. 6. *Leichengesicht, corpse-like face.*

7. *Weltgericht, Last Judgment*, because she looks as if dying. — *den Firnis streift, strips the varnish.* His words are to have a fearful confirmation (133. 12 f.).

8. *hat die Schminke verblasen, has blown away the veneer.*

16. *schaffen, do*, a weak verb, not to be confounded with *schaffen, schuf, geschaffen, 'create.'*

19. *Buhlschaften, amours.*

23. *in dem Taumel entschlafen, die in the delusion.*

30. *Vergiß nicht!* the oath which she had sworn and the promise just made to him. These words (as also below, 117. 8) Miller speaks aside to Luise. But her answer Ferdinand hears, as is evident from his interruption. Had he let her finish, she might have said something that would have given him a hint of her innocence.

117. 2. *mir*, ethical dat., loosely interjected to indicate the speaker's lively interest in the matter; best rendered by *I say*.

3. *klügelnde Vernunft, quibbling reason.*

4. *Zufall, sage ich?* usw., cf. Orsina's words in *Emilia Galotti*, IV. 3: — *Zufall? Ein Zufall wär' es, daß der Prinz nicht daran gedacht, mich hier zu sprechen, und mich doch hier sprechen muß? Ein Zufall? — Glauben Sie mir, Marinelli: das Wort Zufall ist Gotteslästerung. Nichts unter der Sonne ist Zufall; — am wenigsten das, wovon die Absicht so klar in die Augen leuchtet.*

11. *Lustig! Lustig! Auch der Vater betrogen!* Ferdinand's words are unintelligible if we suppose that he has heard what Miller has just said to his daughter, for the old man's warning and his urgent admonition to answer yes make it plain that he knows about the letter. Ferdinand would either see

that Miller knew something which had been concealed from him or would conclude that he had abetted his daughter's infidelity. In the former case his suspicion would have been excited; in the latter, he would have roundly denounced Miller as a pander. That he believes the father to have been, like himself, basely deceived in Luise is evident, not only from his exclamation but from his treatment of Miller in the following scenes. It must therefore be assumed that Ferdinand does not hear Miller's words, and this is, in fact, plainly indicated by the stage directions. The first time he speaks *warningly to Luise* (116. 29), his words not being meant for Ferdinand's ears. Why else „zu Ruifen“? In a previous speech (115. 16 f.) there is no specification, although part is addressed to Luise, part to Ferdinand. The second time he speaks *aside to her, entreatingly* (117. 8), which leaves no room for doubt. Ferdinand sees the look of anxiety and entreaty and thinks it a grim joke that the honest old father should have been hoodwinked too. He is not standing near Luise, as appears from a previous stage direction (116. 11), while Miller is right beside her 116. 1, 3; cf. 116. 12).

Bellermann, I. 221, seems to have overlooked these significant stage directions, for he finds that Ferdinand's words "can hardly be reconciled with the situation," taking it for granted that he hears what Miller says. Düntzer (p. 215) thinks, strangely enough, that Miller's admonition (*Standhaft! ufw.*) confirms Ferdinand in his belief that the father is ignorant of the letter (as, indeed, this commentator maintains); cf. N. 79. 28.

14. *auffündigt, refuses; auffündigen* means, properly, 'to give notice of the termination of a contract or business relation,' e.g. of an employé, *den Dienst auffündigen*.

29. *Eine Lüge, Luise — eine Lüge!* cf. *Emilia Galotti*, IV. 5. Orsina (to whom the Prince has just made what she thinks is a conventional excuse for not receiving her) . . . Ist das die Entschuldigung ganz, die ich wert bin? . . . Für mich keine einzige Lüge mehr? . . . Kommen Sie, Marinelli; aus Barmherzigkeit, lieber Marinelli! Lügen Sie mir eines auf eigene Rechnung vor . . .

118. 11. *Ohnmöglich*, cf. N. 77. 4.

14. *umwandern, compass. — Weltssysteme, universes.*

15. *Bahnen, orbits.*

23. *eine Bitte, die letzte*, cf. N. 115. 22.

## SCENES 3 AND 4

Left alone with Miller, Ferdinand recalls his first visit and its consequences. He asks if Luise is his only child and the old man replies that she is his all. Miller goes out to see about the lemonade. Ferdinand reflects on what Luise's death will mean for her father. His conscience reproaches him, not for the deed he is about to do, but for the cruel theft from Miller. His pity, however, cannot overcome his resolution.

119. 6. wann, would now be incorrect, condition being expressed by wenn; cf. N. 109. 30.

7. Daß Er es gut sein, never mind that.

14. affordierten, agreed on, bargained for.

21. An dünnen unmerklichen Seilen usw., by slender, imperceptible cords hang . . . weights; i.e. on trivial incidents (such as his coming to Miller for flute-lessons) may depend momentous consequences. The figure of clock-work machinery occurs 114. 18.

23. Wüßte der Mensch, daß er . . . den Tod essen sollte, if one but knew that THIS apple would prove his death; i.e. if one knew in advance what particular indulgence would prove fatal. The question, Wüßte er das? implies an ellipsis, würde er anders handeln?

120. 5. zumal . . . nicht, grimly significant, in view of his purpose.

6. Ist Luise Seine einzige Tochter? Not an unnatural question considering Ferdinand's state of mind; and there might be older children no longer living at home.

10. einstecken, take possession of.

11. hab' meine Barschaft zugefekt, have spent my store.

19. Notpfenning, savings. Pfennig is archaic for Pfennig; now obsolete. Cf. Heyne, Deut. Wtb., s.v.

20. dem Lähmen would, of course, precede vor die Füße in correct prose order.

21. Brust, Herz.

25. mutwillig is to be taken as adverb with zertreten. — unüberschwinglich, surpassing, transcendent. Literally, was nicht überschungen, übertroffen werden kann; hence, more correctly, unüberschwinglich, the form used by Lessing. To-day über.



[schwenglich, without the negative prefix, is used. Cf. Beller-mann, *Schillers Dramen*, I. 222.

27. ihm die ganze Natur . . . anhält, *all nature holds her breath in sympathy.*

121. 7. Puppen, *playthings.*

9. ich verdiene Dank . . . ehe sie den Vater verwundet: note the tragic irony; it was to save her father that she suffered. — Ferdinand's words recall Othello's conviction that it is his duty to rid the world of Desdemona (though he would fain not mar her beauty):

"Yet I'll not shed her blood;  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster.

[Takes off his sword.]

Yet she must die, else she'll betray more men."

Act V. Sc. 2.

#### SCENES 5 AND 6

Miller returns from the kitchen and Ferdinand gives him his purse containing a large sum in gold (received for his valuables, cf. 72. 19). Life is uncertain; he would not die in Miller's debt. He warns him not to set too much store by Luise; she is mortal. Miller cannot believe his eyes as the gold coins roll from the purse. Ferdinand assures him that he comes by the money honestly; it is not for the flute-lessons, but for the happy dream of the past three months. The money is valueless in the country whither Ferdinand is going. Miller is beside himself with delight and plans what to do with his wealth. Above all he will lavish it on his daughter. Ferdinand begs him to be still, only for to-day; he asks no other thanks.

Luise brings the lemonade. Ferdinand asks Miller to take a message to his father, who will be expecting him at table. Will he also take a letter that had come enclosed to Ferdinand? It may be urgent. Miller is only too ready to oblige his generous patron and refuses to let Luise go in his stead. She vainly tries to escape being left alone with Ferdinand. As she lights her father out the door, Ferdinand drops poison into the lemonade.

121. 16. wohl, wenn's nur Tränen wären, tragic irony, for he will put poison in the glass; cf. N. 115. 22.

19. *Gehen Sie mir*, *go along with you* (colloq.).
24. *für Leben und Sterben*, d. h. für alle Fälle, a stereotyped formula, meaning, "to provide for all contingencies." Cf. *Um Lebens oder Sterbens willen*, *Faust*, 1714. Cf. N. 115. 22.
25. *Auf d e n Fall*, daß Sie sterben.
27. *wagte*, pret. subjunctive, = *würde wagen*.
122. 3. *Wurm*, figuratively, as in English, of *worry*, *remorse*, etc.
10. *Waghals*, *foolhardy (person)*.
22. *das nenn' ich mir*, *that's what I call*.
26. *Sa'tanas*, a variant form of *Satan*.
27. *Alten oder Neuen*, d. h. *alten oder neuen Wein*.
123. 6. *anspannen*, *induce*, *get (one) to do*; colloq. in this sense.
15. *Weib*: if she were in the house she would surely appear in the last scene. Miller, in his excitement may forget her absence. According to Act III (70. 21, 76. 25) she was taken to the workhouse, but we must suppose that she was liberated with her husband. The fact seems to be that Schiller deliberately ignored her (cf. N. 72. 18 and *Introd.*, p. xxxviii). — It is characteristic of the dramas of this class that the heroine's father exerts a stronger and more wholesome influence than her mother. The typical mother courts disaster through ambition for her daughter's future, as in *Emilia Galotti*, or by foolish indulgence, as in *Die Kindermörderin*. Or the rôle is omitted entirely, as in *Der deutsche Hausvater*. Cf. *Introd.*, p. lxxvi ff.
17. *grausam*, colloq. and rare, of something big, without reference to the proper meaning; cf. use of 'awful, terrible,' etc.
21. *den dreimonatlangen Traum*: as Luise says in II. 6 (53. 2) that Ferdinand has visited her since November, the action of the play takes place in February. Cf. N. 65. 9.
24. *schlecht*, here = *schlicht* (cf. l. 5, above), to which comparatively new word the original meanings of *schlecht* (*eben, glatt, einfach*, as here) have been transferred. Cf. Heyne or Kluge and N. 6. 22.
28. *das ganze Gaudium wieder herausblechen*, *das schöne Gold wieder herausbezahlen*. Latin *gaudium* is frequently used in familiar speech (especially by students) for the equivalent *Freude, Vergnügen, Ergözung*.

31. *gelten . . . nicht*, i.e. the coins *are not current, do not pass* as money, irrespective of their intrinsic value.

124. 4. *die Baden voll nehmen, prahlen, großtun, put on airs.*

5. *auf dem Markt . . . geben*, i.e. in the best business-quarter.

6. *Numero fünf Dreifönig*, said to have been a choice brand of tobacco, numbered according to grade up to five (as certain brands of flour are designated by X, XX, etc.).

7. *Dreibakenplak*, the cheapest seats in the theater. The *Batze(n)* was a four-Kreuzer piece, worth about three cents U. S.; no longer coined. — *Sitzen* with acc. is SG; cf. 57. 27.

19. *befommen, benefit*; in this sense intransitive (aux. *sein*).

25. *Ridebarri*, corruption of Fr. *cul de Paris*, 'bustle,' an important article of fashionable women's attire in those days (and later).

125. 17. *Garderobe, cloak-room, anteroom*; cf. 'wardrobe.' Like the Eng. word (both are Fr. derivatives), also applied to clothing; cf. 64. 14, 101. 6. For another use cf. 104. 24 and N.

23. *ein Brief an . . . Vater*, the letter is in reality Ferdinand's and declares his purpose, cf. 134. 22.

25. *Es geht . . . hin, it can be delivered at the same time* (as the message, l. 16).

126. 5. *Sie soll dran, d. h. soll sterben.*

#### SCENE 7

Alone with Ferdinand, Luise tries in vain to relieve the awkward situation. He finally answers her with derisive comments on the futility of love and virtue. Goaded to frenzy by her gentle reproach, he denounces her perfidy, drinks of the lemonade and commands her to do likewise. Hurt by a cruel epithet she rushes into his arms. He pushes her away, lest her beautiful face make him forget her faithless heart. Overcome by the old love he clasps her in his arms and gives way to his grief. At last she tells him that her lips are sealed; she must suffer in silence. He asks her if she has loved von Kalb; she will not answer. Only when he tells her that she is near death and she begins to feel the effect of the poison does she break her oath. When Ferdinand learns the truth about the letter, his first thought is to take swift vengeance on his father before he shall succumb to the poison, which as yet has not affected him. With her

last breath Luise begs him to desist. He drinks again of the poison, determined not to survive her.

126. 12. *verstoßen . . . herüberschielend, looking over . . . furtively with a sidelong glance.*

16. *so mach' ich 'einen Gang, I will try to play something.*

17. *Pantalon*, more correctly (das) *Pantaleon*, *pantal'eon*. Originally a large, stringed instrument developed from the dulcimer, the strings being sounded by hammers held in the player's hands; later applied to a pianoforte, especially to one in which the hammers struck the strings from above. The instrument is said to have been invented early in the eighteenth century by Pantaleon Hebenstreit, for whom it was named. Cf. Boxberger's note, DNL, vol. 121, p. 94, and *Century Dict.*, s.v.

19. *Revanche*, *pron. Rēvan'sche* (n as in Fr.).

20. *Partie'*, *game*; for another meaning, cf. 19. 25.

22. *die Brieftasche, die ich . . . versprochen*: suggested, perhaps, by the long unfinished portfolio which Margarete Schwan, in Mannheim, had promised to Schiller, and which she is said to have completed without delay after hearing him read this passage to her father (the publisher of the play).

127. 3. *was kannst du für, how can you help?*

16. *Luftbarkeit, jollification.*

20. *um die Knaben . . . zu jagen, so as to make the boys come chasing after me . . .*; i.e. his merry humor will draw a crowd such as follows a clown.

24. *widersteht, becomes disgusting.*

25. *Lapp*, cf. N. 5. 2. — *Ich bin dabei, I'm in for it.*

26. *wälzen uns . . . zu Schlamm, wallow from one miry depth to another.*

28. *sich finden läßt*, the reflexive with *lassen* is equivalent to the passive with *können* and is to be rendered accordingly; cf. Thomas's Gram., § 199 (3). — *Bordell'*, *brothel, house of ill fame.*

31. *daß wir uns da . . . wieder erkennen, perhaps we shall there recognize each other again . . . by the common family likeness which no child of this mother (i.e. no devotee of vice) ever fails to betray.*

128. 3. *veranstalten, effect, bring about.*

6. *willst du es auch noch verdienen, Ferdinand is now undeservedly wretched, but such a career as he has just de-*

scribed would make him deservedly so. He does not understand her words and thinks that she is mocking his misery.

16. *bescheidenen, eines Eifers (Eifersüchtes) als schon darstellen, extenuate. passiv.*

129. *O wären wir fertig*, dubitative subjunc., *I guess we have done*. Cf. N. 115. 22.

10. *Gute Nacht, Herrchen!* As he speaks he is throwing aside the insignia of the Prince's service.

18. *mit dem vollen Harnisch der Eide*, Ferdinand is so blinded by jealousy that even this has no effect; cf. *Intro.*, p. xlv.

24. *blüme deine Eide*, *rear thy (serpent) coils*.

29. *Dieses schöne Weib*, *um*: with the thought in this and in Ferdinand's next speech. the disparity between Luise's beauty and her faithless heart, cf. the similar theme in Othello's words, as he looks on Desdemona, of whose faithlessness he is convinced (cf. *Intro.*, p. xciv):

"O, thou weed!

Who art so lovely fair, and smell'st so sweet,  
That the sense aches at thee, would thou hadst ne'er been born!

DESDEMONA. Alas! what ignorant sin have I committed?

OTHELLO. Was this fair paper, this most goodly book,  
Made to write whore upon? What committed?  
Committed! — O, thou public commoner!

I should make very forges of my cheeks,  
That would to cinders burn up modesty,  
Did I but speak thy deeds. —"

Act IV. Sc. 2.

Again, as he looks upon Desdemona asleep and prepares to kill her (following the lines quoted in N. 121. 9):

"Put out the light, and then — Put out the light!

If I quench thee, thou flaming minister,  
I can again thy former light restore,  
Should I repent me; — but once put out thy light,  
Thou cunning'st pattern of excelling nature,  
I know not where is that Promethean heat,  
That can thy light relume. When I have pluck'd thy rose,  
I cannot give it vital growth again;  
It needs must wither: — I'll smell it on the tree. — [*Kissing her*  
O, balmy breath, that dost almost persuade  
Justice to break her sword! — One more, one more. —  
Be thus when thou art dead, and I will kill thee,  
And love thee after. — One more, and this the last:  
So sweet was ne'er so fatal."

Act V. Sc. 2.

**130. 2. Kann das Laster fortkommen, can vice thrive?**

10. Schäferstunde, a translation of the Fr. *heure du berger*, 'swain's hour,' i.e. happy, idyllic moment; die Stunde, in der er mit Liebe bildet (Hachez). Ferdinand's exclamation accordingly means: *Everywhere proofs that this creature was a labor of divine love.*

13. sollte Gott sich vergriffen haben, *can God have made a mistake?*

16. half diesem Irrtum in der Eile . . . ab, *hastily made good this mistake*; i.e. her angelic beauty was duly offset by a heart so much the viler. — With Ferdinand's reflection on woman as the masterpiece of creation, cf. Odoardo's words (*Emilia Galotti*, V. 7): das Weib wollte die Natur zu ihrem Meisterstüde machen. Aber sie vergriff sich im Tone, sie nahm ihn zu fein.

18. O des frevelhaften Eigensinns! the genitive indicating the occasion of the interjection; used in poetry and elevated diction, but now rare even there. Cf. 133. 24.

**131. 1. ihre Tränen, b. h. Tränen der Wehmut.**

8. so mutwillig um . . . kommt, *is so wantonly robbed of.*

10. Flor, b. h. Trauerflor, *crape, mourning.*

11. betreten sein, *marvel, be dumfounded.*

16. Ich habe Seelenstärke so gut wie eine, cf. *Emilia Galotti*, V. 7. Emilia: Ich habe Blut, mein Vater, so jugendliches, so warmes als eine. — auf eine . . . Probe kommen, *be put to a . . . test.*

27. mit dieser Lüge, b. h. mit den Worten: Dürft' ich den Mund austun usw. Just as in IV. 3, when von Kalb confesses the truth, Ferdinand is deaf to the significance of Luise's words. Had they been spoken in V. 2, (after his plea 117. 18–118. 5) when it was not yet too late, he might have heeded them.

29. Nein! Nein! Zu satanisch wäre diese Rache usw.: with this passage (l. 24 ff.) cf. Othello's warning to Desdemona, who wakes just after he speaks the words quoted in N. 129. 29.

"OTHELLO. Have you pray'd to-night, Desdemona?

DESDEMONA.

Ay, my lord.

OTH. If you bethink yourself of any crime

Unreconcil'd as yet to Heaven and grace,

Solicit for it straight.

DES. Alas, my lord! what may you mean by that?

OTH. Well, do it and be brief; I will walk by:

I would not kill thy unprepared spirit;

No, — Heaven forbid! — I would not kill thy soul." . . .

"OTH. That handkerchief, which I so lov'd and gave thee,  
Thou gav'st to Cassio.

DES. No, by my life and soul!  
Send for the man, and ask him.

OTH. Sweet soul, take heed,  
Take heed of perjury; thou art on thy death-bed.

DES. Ay, but not yet to die.

OTH. Yes, presently:  
Therefore confess thee freely of thy sin;  
For to deny each article with oath,  
Cannot remove, nor choke, the strong conception,  
That I do groan withal. Thou art to die.

DES. Then, Lord, have mercy on me!

OTH. I say, amen."

Act V. Sc. 2.

132. 3. Ich antworte nichts mehr, she feels that she has  
already said more than her oath would permit.

15. hält . . . fest, festhalten, with the dat., is equivalent to  
standhalten, widerstehen; a rare construction.

17. Arse'nif, note the accent.

133. 18. gichterisch = frampfhaft, convulsively. Cf. Lessing's  
description of Madame Hensel's portrayal of Sara's death  
(*Miss Sara Sampson*, V. 10), *Hamburgische Dramaturgie*,  
Dreizehntes Stück, last paragraph.

29. reißt den Degen heraus, but he had thrown it aside, 129. 10.

134. 2. Mördervater, a murderer's father.

5. ihn, deinen Vater.

7. in Schmerz aufgelöst, giving way to his grief.

13. Der . . . Bürger ging schonend . . . hin, the death-angel  
passed gently . . . With this passage cf. Romeo's words (after  
the death of Paris) as he looks on Juliet whom he wrongly  
believes to be dead:

"Death, that hath suck'd the honey of thy breath,

Hath had no power yet upon thy beauty:

Thou art not conquer'd; beauty's ensign yet

Is crimson in thy lips and in thy cheeks,

And death's pale flag is not advanced there." Act V. Sc. 3.

#### LAST SCENE

The president enters, accompanied by Wurm and his es-  
cort. Ferdinand's letter had told him what would happen.  
Miller rushes in and throws himself down beside his daugh-

ter's body. Ferdinand reproaches his father for the ruin he has wrought and solemnly lays the guilt of Luise's murder at his door. The president disclaims responsibility and tries to place it on Wurm. The latter declares that he will reveal secrets which will take them to the scaffold together. The president is dumfounded. Recovering, he begs his son to forgive him. As he breathes his last, Ferdinand gives his hand to the president, who thereupon surrenders to the officers of the law.

**135. 3. Finte, trick, intrigue.**

6. *deine hölzerne Puppe*, d. h. die Finte. Cf. Luise's words, 108. 17 f.

11. *für sie muß ein anderer rechten*, for her another must get justice, her cause another must plead; another (God?), because his own moments are numbered. Thus Odoardo leaves to God the avenging of Appiani's murder (*Emilia Galotti*, V. 2): Deine Sache wird ein ganz anderer zu seiner machen.

24. *auf Sie fall' es nicht*, i.e. may he not have to answer for his son's suicide.

28. *wälz' ich dir . . . zu*, I lay at your door.

31. *auf dieses Gesicht ist mit Verzerrungen . . . geschrieben*: this seems to contradict Ferdinand's words at the close of the last scene: Wie reizend und schön auch im Reichthum! usw.

**136. 2. Eine Gestalt wie diese ziehe den Vorhang von deinem Bette**, usw., cf. Odoardo's soliloquy, *Emilia Galotti*, V. 2; . . . In jedem Traume führe der blutige Bräutigam (Appiani) ihm (the Prince) die Braut vor das Bette usw.

14. *Verantwortung, Verantwortlichkeit, responsibility.*

17. *auf was Art*, now one must say auf was für eine Art or auf welche Art; was can be used only pronominally, never adjectively.

23. *Mord and Geheimnisse* (l. 25) refer to the president's crime in removing his predecessor.

**137. 9. verzweifelt**, is desperate (and may harm himself).

10. *Erkenntlichkeit, acknowledgment.* — Luise — *ich komme*, cf. Juliet's words, "Romeo, I come!" as she drinks the potion which is to put her in a trance, from which Romeo shall waken her (Act IV. Sc. 3).

19. *zu meiner letzten Erquickung*, as a last consolation.



From the final rise of the curtain, with the long silence that follows, the impending Catastrophe is constantly felt. **Comment on** With characteristic skill Schiller creates a **Act V.** 'Stimmung' analogous to that produced by the orchestral prelude before the last act of a Wagnerian music-tragedy. Throughout the opening scene the suspense is intensified by the expectation of Ferdinand's entrance. As earlier in the play, preparation for a crucial scene to follow is most effectively employed. A suggestion of possible escape for Luise appears, for if Ferdinand receives her letter his eyes will be opened. In this scene Luise has her hardest struggle, not excepting even the writing of the letter to von Kalb. Then she acted under inexorable compulsion; now she must choose. Yet there is for her no choice. Her father's piteous appeal and solemn warning must prevail (112. 29 f.). Miller himself had told Wurm what love should be able to do (10. 22 f.) and a critic has remarked that Luise should have acted accordingly („Ihr eigener Vater hätte es ihr besser sagen können"). But it would have been as impossible for this daughter to follow such counsel as for the father to have given it. Whichever way she decides she is guilty („Verbrecherin mocht ich mich neigen"). Luise believes she has renounced death with Ferdinand, or at least death with the consolation that he will know her innocence, for life without him. In reality her decision will bring the ultimate result which she meant the letter to accomplish, — their union in death. We know, however, that the letter would have had the opposite result. For her father's sake she tears up her pardon, as for his sake she had written her death-warrant. The contrast of Miller's hysterical joy and Luise's pitiful despair is unspeakably pathetic. The father's great love is seen in his mingled laughter and tears and in his quick response to her entreaty that he take her away. We have scarcely realized this new and momentary chance of her escape when we are startled by Ferdinand's sudden entrance. Luise's cry of terror echoes our feelings. There is nothing inconsistent in her fear. Death by her own

hand, or rather the *thought* of it, was very different from being murdered.

When Ferdinand confronts Luise with the letter and demands an answer to his question our suspense reaches the highest pitch. Luise is now doubly bound, by her oath and by the solemn promise just made to her father. But may she not, without breaking either, contrive to let Ferdinand know enough to excite his doubt of her guilt? One sentence from the letter which she has destroyed, such as „Du bist verraten, Ferdinand!“ or „Ein schrecklicher Schwur hat meine Zunge gebunden!“ will suffice. Is her will strong enough to check what must needs be a most powerful impulse? That she convicts herself and drives Ferdinand to hopeless despair has seemed to some beyond the bounds of human nature. If this be so there is a grave flaw in the dramatic workmanship, for upon her conduct here depends the final outcome. In weighing this question all that has gone before, all that we have seen of Luise's character and of Ferdinand's, must be considered (cf. *Intro.*, p. xl-xlv, *Comment* on II. 4-7 and III. 4-6). There can be little doubt that Luise's avowal of the letter, without hint of her innocence, is due to her father's presence. He dominates her will as in the preceding scene and by word and look overpowers what is plainly her first and natural impulse. The terrible soul-conflict of a few moments before is repeated. Alone with Ferdinand she would not, at this point, have stood this test of filial obedience. When the fatal avowal has been made and unflinchingly reaffirmed she exhibits a composure which is terrible in its significance. Her struggle is over. Nothing now can shake her decision until she is face to face with death.

That Ferdinand should ask only the one question seems purposely designed to make Luise's escape more hopeless. Would he be likely to seek no further explanation? And would Luise answer any further question that might undeceive him (cf. 132. 6-8)? It is evident (117. 26) that he hoped to prove the letter to von Kalb a forgery. If she

wrote it she is *ipso facto* faithless (cf. Introd., p. xlvi). Despite a feeling of impatience with Ferdinand's blindness to the palpable improbability of Luise's liaison with von Kalb, his character gains immensely by this scene. With masterly effect Schiller has brought out Ferdinand's changing emotions — his terrible irony, his cruel scorn, then his agonized plea that Luise deny the letter, his sorrowful reproach for her supposed perfidy. It is necessary that our sympathy for Ferdinand be excited, in order that his subsequent deed may not appear revolting.

Scenes 3 and 4 have the effect of a momentary pause, the Final Suspense, created by Ferdinand's feeling of pity for Miller, but it is so weakly marked that no hope of changing the threatened outcome actually appears.

Scenes 5 and 6 are preparatory to the Catastrophe. Ferdinand puts Miller in good humor and thus makes it easier to get rid of him. This, however, is not Ferdinand's purpose in giving Miller all that he has; it is in order to make a quasi reparation for the great loss which he is about to inflict upon him (cf. 137. 10). Nevertheless for the author the gift has the appearance of motivating Miller's ready compliance with Ferdinand's request and from that point of view makes an unfortunate impression. The pathos of the scene is undeniable; the contrast between Miller's joy and Ferdinand's anguish is effective, but the dissonance is too harsh. The character of Miller does not suffer, for our pity makes us forgive his untimely exultation, the more because it is mainly for Luise's sake (cf. Introd., p. xxxvii). It may well be questioned, however, whether Miller would be capable of such an outburst so soon after the ordeal through which he himself has passed and the suffering which he has seen Luise endure. Even now (121. 13) he tells Ferdinand that she is crying herself to death. Perhaps the tension to which he has been subjected makes the reaction explicable, as a little while before when Luise had promised to live for his sake (113. 9 f.). Miller is a man of rugged character when his moral or religious principles are involved, but he

is governed by elemental passions. In view of Miller's present mood it is perhaps not surprising that he has no misgivings about leaving Luise alone with Ferdinand despite her evident dread and despite what has lately happened (Scene 2). If he had known the actual content of the letter he might well have wondered why Ferdinand should be willing to remain with her. Ferdinand's manner would have excited suspicion in one less naive than Miller. Still less apparent to the old music master, although strongly marked, is the irony of Ferdinand's utterances (121. 16, 24, 123. 30; cf. N. 115. 22).

The Catastrophe has been well prepared. Ferdinand is under intense strain and will surely carry out his resolve. His grim mockery makes us fear momentarily an angry outburst. Unless Luise undeceives him quickly they will be doomed. It is the fancied proof that she has deliberately wrecked his happiness which impels him to the final act. The inevitableness of this act has been questioned. Would Luise, left alone with Ferdinand, have resisted the natural impulse to clear her name? Could she not have done this without breaking her oath? Does Ferdinand's conduct when she gives — too late — a hint that she is innocent (131. 19 ff.) indicate that such a hint would have availed if spoken sooner? As soon as he asks a direct question which involves her oath she refuses to answer. Would she have done the same earlier in the scene? Since the Catastrophe depends at last wholly upon the lovers themselves the discussion as to its inevitableness is reduced to two questions of characterization: Would such a girl as Luise have kept her oath in this fashion? Would such a youth as Ferdinand have been convinced of her guilt in the circumstances given? (Cf. *Introd.*, p. xlii–xliii, xlv f.) The fact that the tragedy seems to hang by such a slender thread made some of the earliest critics demand a happy ending (cf. p. cii). Nothing could be further from the import and the whole course of the drama. Not only did Schiller conceive it as a tragedy, but there is nowhere any sign that it can end otherwise.

Granted that Ferdinand could be deceived by the letter and that Luise could be bound by her oath, the situation makes the tragic outcome inevitable. That he learns of her innocence only a few minutes too late is without significance. Luise cannot clear herself until it is too late. Apart from the fate of the lovers as individuals the larger import of the work as a drama of social conflict is to be reckoned with. The desire to absolve Ferdinand of the murder of Luise led Dumas, in his adaptation, to modify the ending so that her death is voluntary (cf. Appendix B).

That the wicked are brought to book before the curtain falls affords a certain degree of satisfaction and points to ultimate retribution for the wrongs which the virtuous have suffered, but this is without bearing upon the tragedy of Luise Miller. What signifies is, that the lovers have been reconciled and that the ultimate ends of the president and Wurm have been defeated; *not* that the former are dead and that the latter are to receive merited punishment. "Love lives, although the lovers perish" (Schlegel, of *Romeo and Juliet*). The closing words of Schiller's *Braut von Messina* are a fitting commentary:

„Das Leben ist der Götter höchstes nicht,  
Der Übel größtes aber ist die Schuld.“

The punishment of the wicked is assured by somewhat questionable means. That the president should try to shift the burden of guilt to Wurm is natural enough, but that the latter should forthwith resolve to turn state's evidence is not in keeping with his character (cf. *Intro.*, p. 1). His horror at the sight before him hardly motivates his act. He might, to be sure, hope to save himself by exposing the president, but the circumstances are not such as to make this course necessary. The president has not ordered Wurm's arrest and the latter would not be alarmed by the charge of moral responsibility.

The private tragedy of Luise and Ferdinand might well have ended with Ferdinand's words charging his father with

the guilt of Luise's death (135. 30 f.), leaving him to the torments of his conscience and the Divine Judgment which Ferdinand calls down upon him (136. 2-7), as Odoardo Galotti will await the Prince's coming before the Universal Judge. Wurm's punishment would have been included, as the less is included in the greater. The rôle played by von Kalb throughout the drama made it impossible to bring him on the stage in this final scene, but his undoing is nevertheless assured. While, therefore, the arrest of the president and Wurm is unessential to the ending of the private tragedy, and may even diminish its artistic effect, it was not insignificant in the larger contemporary import (cf. *Introd.*, p. xcvi). The prospect of just requital in this world portended the establishment of an earthly tribunal ruled by justice, which should no longer be blinded by gold or mocked by the crimes of the mighty.

## INDEX TO NOTES

### I. ARCHAIC AND DIALECTIC FORMS

- |  |   |
|--|---|
| <p>             ahnden, Ahndung, 16. 4, 76. 9.<br/>             als = alleß, 4. 5; = immer, 4.<br/>             26.<br/>             Anforderung, 20. 4.<br/>             Bedingnis, 63. 5.<br/>             Billetter, 4. 25.<br/>             bißel, daß —, 13. 11.<br/>             Bögen, 31. 27.<br/>             Bößwicht, 78. 18.<br/>             dann = denn, 21. 23.<br/>             daß, <i>rel. pron.</i>, 113. 12.<br/>             Dinte, 48. 14.<br/>             Durchleucht, 21. 23.<br/>             dürfen = brauchen, 79. 14.<br/>             Er, <i>pron. of address</i>, 12. 15.<br/>             erschlappen, 43. 22.<br/>             Fähdrich, 25. 6.<br/>             flohe, 41. 24.<br/>             fodern, 20. 4.<br/>             für, confused with vor, 11. 9.<br/>             gäh, 85. 12.<br/>             jücken, 105. 21.<br/>             kneipen = knetsen, 7. 26.<br/>             kucken, 4. 17.<br/>             lieber, D —! 99. 7.<br/>             Mädel, 3. 12.         </p> | <p>             Mauren = Mauern, 74. 3.<br/>             mehresten, die —, 36. 18.<br/>             Mucken, 5. 15.<br/>             Obem, 74. 28.<br/>             ohngefähr, 70. 2.<br/>             ohnmöglich, 77. 4.<br/>             Pfenning, 120. 19.<br/>             Plan, <i>pl.</i> Plane, 55. 12.<br/>             raten, er ratet, 79. 12.<br/>             schlagen, man schlägt, 4. 29.<br/>             schlecht = schlicht, 6. 22.<br/>             Sofa, der —, 30. 18.<br/>             Spion, <i>pl.</i> Espionen, 66. 23.<br/>             stund, <i>pret.</i> of stehen, 42. 2.<br/>             Stuttierter, ein —, 69. 18.<br/>             teutsch, Teutschland, 4. 17.<br/>             unüberschwenglich, 120. 25.<br/>             Vollauf = Fülle, 32. 2.<br/>             vor, confused with für, 11. 9.<br/>             Vorsicht = Vorsehung, 76. 29.<br/>             wann = wenn, 119. 6.<br/>             wenn = wann, 108. 30.<br/>             Wildbret, 9. 24.<br/>             zehen, 37. 8.<br/>             Zeitung = Nachricht, 22. 27.<br/>             zween, zwo, 51. 31.         </p> |
|--|---|

### 2. FOREIGN WORDS

- |   |   |
|---|---|
| <p>             Abagio, 54. 18.<br/>             Alfanzerei, 5. 15.<br/>             Antichambre, 22. 16.<br/>             barrdu (partout), 8. 14.<br/>             bastä, 6. 24.         </p> | <p>             Belletristen, 5. 12.<br/>             Bicêtre, 89. 2.<br/>             Billetdour, 62. 7.<br/>             Bisam, 21. 16.<br/>             Blästier (plaisir), 7. 9.         </p> |
|---|---|

Bonmot, 69. 20.  
 Bouteille, 9. 20.  
 Canaille, 17. 22.  
 Carriere, 22. 14.  
 Chapeaubas, 21. 15.  
 Ciel, 105. 27.  
 Delikatessse, 64. 16.  
 Dessin, 126. 24.  
 Disgrace, 105. 29.  
 disguschüren, 6. 13.  
 distrait, 104. 16.  
 Domino, 67. 4.  
 Eau de mille fleurs, 66. 14.  
 echauffiert, 104. 28.  
 erequieren, 31. 31.  
 Filet, 31. 4.  
 fingieren, 22. 12.  
 fixieren, 65. 21.  
 Fortune, *neut.*, 66. 5.  
 Frisur, 67. 30.  
 Hérisson, à la —, 21. 15.  
 Pombre, 30. 18.  
 Jabot, 8. 11.  
 Rabale, as title of the play,  
 33. 24; 51. 4.  
 Ridebarri (cul de Paris), 124.  
 25.  
 Rommerz, 3. 24.

Ronsenz, 9. 28.  
 toram, 3. 14.  
 Leber, 21. 23.  
 Matronen, 5. 11.  
 Malheur, 22. 2.  
 Merde d'Oye, 22. 25.  
 Mort de ma vie, 70. 6.  
 Musje (Monsieur), 4. 3.  
 Operment, 11. 4.  
 Pantalon, 126. 17.  
 Parole, 29. 3.  
 par terre, 4. 18.  
 Piquet, 66. 30.  
 Porteepe, 58. 3.  
 pouffieren, 65. 15.  
 Präsent, *pl.* Präsender, 5. 29.  
 pur, 4. 28.  
 Redoutensaal, 67. 11.  
 rekommandieren, 48. 4.  
 Revanche, 126. 19.  
 Scholar, 3. 21.  
 Serenissimus, 104. 8.  
 strupulös, 64. 18.  
 Sonanzboden, 6. 3.  
 Tobak, 6. 5.  
 topp, 5. 2.  
 Vauzball, 104. 17.  
 Visitenbillet, 21. 21.

### 3. IDIOMS AND COLLOQUIALISMS

alt, (er ist) der Alte, 11. 21.  
 anders, wenn —, 25. 12.  
 austrecken, 18. 27.  
 bald = beinahe, 85. 5.  
 Berg, zu —e fliegen, 78. 31.  
 Beutel, in seinen — lügen, 18. 12.  
 blank, 48. 2.  
 bringen, einen um etwas —,  
 100. 23.  
 bürgerlich, 7. 13.

dritt-, ein —er Ort, 109. 9.  
 Ei, der Teufel legt einem ein —  
 in die Wirtschaft, 47. 28.  
 Eid, körperlicher —, 63. 19.  
 falsch = böse, 8. 1.  
 Frauenzimmer, 18. 6.  
 Gaudium, 123. 28.  
 gelt, 4. 2.  
 grausam, 123. 17.  
 halt, 8. 14.



- Sand, auf den Händen tragen, 101. 3.  
 Sase, der — im Pfeffer, 6. 15.  
 hoffen, ich will nicht —, 7. 15.  
 Karolin, die — frisch bekommen, 19. 8.  
 Karte, die —n vergeben, 61. 13.  
 Kompliment, ohne —e, 26. 4.  
 konfisziert, 11. 5.  
 foram, — nehmen, 3. 14.  
 Korb, den — einstecken, 9. 19.  
 Kugeln, — schleifen, 20. 20.  
 Kuppelpelz, 49. 1.  
 leben, zu — wissen, 95. 7.  
 Leder, einem auf — schreiben, 48. 18.  
 Lüge, einen —n strafen, 95. 9.  
 Mine, —n sprengen, 46. 26.  
 Nabelöhr, durch ein — fagen, 62. 27.  
 nahe, einem — gehen, 101. 20.  
 Pastete, die — muß auf den Herd, 5. 25.  
 Platz, auf dem — bleiben, 45. 31.  
 Saite, gelindere —n aufziehen, 63. 28.  
 schelten, 54. 9, 110. 11.  
 schimpfen, 115. 7.  
 Schlaraffenwelt, 5. 20.  
 schleifen, 43. 6.  
 schmecken, 6. 10, 9. 22.  
 Schranke, in die — treten, 40. 21.  
 Schuß, einem in den — laufen, 48. 14.  
 sitzen, — bleiben, 4. 11.  
 Todes, des — sein, 89. 24.  
 Tür, mit der — ins Haus, 6. 11.  
 waschen, 70. 6.  
 Wischer, 3. 17.

## 4. GRAMMATICAL

- accusative, absolute, 107. 3.  
 adjective, strong inflection, 4. 25.  
 denken, with direct pers. object, 33. 5; — auf, 23. 26.  
 Derd, 6. 21.  
 Er, in direct address, 12. 15.  
 es, *gen. sing.*, 70. 13.  
 future tense, 'presumptive' 13. 14.  
 genitive, in exclamations, 130. 18; position of limiting *gen.*, 43. 4.  
 genug, with partitive *gen.*, 79. 18.  
 helfen, with acc. case, 32. 2.  
 imperative, omission of Sie, 8. 27; perfect ppl. as —, 73. 11.  
 lassen, with reflexive, 127. 27.  
 plural verb with sing. subject, 5. 7.  
 raten, er ratet, 79. 12.  
 schonen, with *gen. case*, 88. 20.  
 sein, with dat. of poss., 101. 25.  
 sitzen, stehen, with acc., 124. 7.  
 sprechen, with direct pers. object, 54. 16.  
 verbs: archaic pret., 41. 24, 42. 2; ppl. as imperative, 73. 11; omission of umlaut, 4. 29, 79. 12; perfect ppl. with kommen and gehen, 107. 11.  
 was, use as adj., 136. 17.  
 wurde, ablaut form, 41. 24.

## 5. AUTHORS AND WORKS CITED

- DIDEROT, DENIS (1713-1784). *Le père de famille* (in Lessing's translation), 56. 15, 74. 13, 93. 14.
- DUMAS, ALEXANDRE, *père* (1803-1870). *Intrigue et Amour*, 61. 2.
- GEMMINGEN, OTTO HEINRICH VON (1755-1836). *Der deutsche Hausvater*, 5. 23, 29. 15, 123. 15.
- GOETHE, JOH. WOLFGANG VON (1749-1832). *Götz von Berlichingen*, 57. 3; *Werthers Leiden*, 71. 26; *Clavigo*, 89. 1; *Das Veilchen*, 13. 6; *Iphigenie*, 17. 3, 33. 5, 111. 8; *Hermann und Dorothea*, 10. 18.
- KLINGER, FR. MAXIMILIAN (1752-1831). *Das leidende Weib*, 5. 12.
- KLOPSTOCK, FR. GOTTLIEB (1724-1803). *Der Messias*, 98. 31; *An Fanny*, *An Gott*, 14. 3.
- LEISEWITZ, JOH. ANTON (1752-1806). *Julius von Tarent*, 101. 28, 113. 27.
- LENZ, JAKOB M. R. (1751-1792). *Die Soldaten*, 96. 5.
- LESSING, GOTTHOLD EPHRAIM (1729-1781). *Miss Sara Sampson*, 37. 19, 133. 18; *Minna von Barnhelm*, 13. 14, 18. 6, 71. 26; *Hamburgische Dramaturgie*, 133. 18; *Wie die Alten den Tod gebildet*, 110. 11; *Emilia Galotti*, 5. 12, 7. 23, 12. 8, 20, 25. 12, 44. 11, 46. 12, 81. 1, 94. 10, 97. 17, 117. 4, 29, 123. 15, 130. 16, 131. 16, 136. 2; *Nathan der Weise*, 33. 30, 46. 12, 95. 1.
- PAHL, JOH. GOTTFRIED (1768-1839). *Geschichte von Württemberg*, 31. 28, 43. 7.
- ROUSSEAU, JEAN JACQUES (1712-1778). *La nouvelle Héloïse*, 31. 3, 39. 11, 71. 26, 72. 14, 111. 18, 113. 6.
- SCHILLER, FRIEDRICH VON (1759-1805). *Semele*, 98. 31; *Don Carlos*, 91. 25; *Maria Stuart*, 41. 16, 42. 2, 61. 2, 106. 14; *Braut von Messina*, 112. 10; *Gedichte*, 42. 8, 79. 1, 110. 11.
- SCHUBART, CHR. DAN. FR. (1743-1791), 56. 3; *Die Fürstengruft*, 35. 11, 43. 7, 79. 1; *Kaplied*, 35. 3.
- SHAKESPEARE, WILLIAM (1564-1616). *Romeo and Juliet*, 134. 13, 137. 10; *Othello*, 61. 22, 121. 9, 129. 29, 131. 29.
- WAGNER, HEINRICH LEOPOLD (1747-1779). *Die Kindermörderin*, 4. 3.



## APPENDIX

### A. — THE TEXT OF *KABALE UND LIEBE*

Of the many editions of *Kabale und Liebe* printed during Schiller's life only the first is authentic. For the others the author had no responsibility and likewise received no honorarium.<sup>1</sup> The errors of the earlier reprints, particularly that of 1786, were perpetuated, and they increased with each succeeding issue. At the time of Schiller's death a five-volume edition of his dramas with the title *Schillers Theater* was being published by Cotta, but the revision of *Kabale und Liebe* (for vol. II) had not been done. The author seems to have possessed no copy of the first edition and after his death a reprint of 1802 was used as a basis for the text of the new edition, which in the absence of competent supervision was still further corrupted. In the first complete edition of Schiller's Works, undertaken by his friend Körner in 1812, the text of *Kabale und Liebe* follows, in the main, that of the *Theater* just mentioned, with occasional emendations and some arbitrary changes. It was not until Prof. Joachim Meyer, of Nürnberg, undertook his thorough study of Schiller's texts (1844 ff.) that any scholarly attempt was made to restore the original readings of *Kabale und Liebe* by going back in every instance to the *editio princeps*. Meyer's work was continued in the great *Historisch-Kritische Ausgabe* of Karl Goedeke and his associate editors (1868-1876), which is provided with an elaborate critical apparatus, enabling the student to trace the history of the text through the various stages of corruption and restoration. It is upon this edition regularly cited as SS (*Sämmtliche Schriften*) that later standard editions have been based (cf. Note, Appendix C).

In the case of *Kabale und Liebe* we depend for the original text upon the *editio princeps* published by Schwan at Mann-

<sup>1</sup> For a brief account of the several editions, cf. Vollmer, *Kabale und Liebe* (1880), pp. xii-xiv, whose remarks are here summarized.

heim, 1784 (for facsimile of title-page, see p. 1 of this edition),<sup>1</sup> no portion of Schiller's manuscript, other than the leaf described in the Introduction, p. xxii, being preserved. We do not know, moreover, whether the final 'copy' for the printer was in Schiller's own handwriting, either wholly or in part, for the Bauerbach version underwent extensive changes (cf. *Introd.*, pp. xix, xxi ff.). Streicher tells (*Schillers Flucht*, p. 163 f., *Repr.*, p. 111 f.) of his attempt to dictate the revision of *Fiesco* in November, 1783, to a quartermaster stationed at Mannheim whose penmanship was faultless but whose orthography drove Schiller to desperation, so that he finally made the 'clean copy' himself. While in respect of diction the text of the *editio princeps* is doubtless printed essentially as Schiller wrote it, except for occasional typographical errors,<sup>2</sup> the orthography is uncertain. Schiller spoke the dialect of Swabia,<sup>3</sup> even long after he had left that district,<sup>4</sup> and in his early works the effect upon his orthography as well as upon his diction is strongly marked. Swabian characteristics appear in spellings like Dinte, güß, kneipt, fußt (cf. N. 4. 17), teut[sch], Wiltbret; in the transliteration of French words, such as *parlout* (8. 14) and *plaisir* (7. 9); in unumlauted forms, such as Muden, Blane, (man) schlagt. Swabian or South German is the use of alß for alleß (4. 4), of hält, of schmeden in the sense of riefen, etc. There was a strong tendency to preserve in Swabian archaic forms which, even in Schiller's time, had largely disappeared in other dialects. Thus Schiller prefers ahnden (in the sense of ahnen), fobern, Mauren (for Mauern), ohngeführ, zehen, zwo, forms that are now wholly obsolete; he retains the strong adjective inflection where the weak had come to be the recognized usage, or an old strong preterit like stund (cf. N. 42. 2). He also confuses

<sup>1</sup> The present editor has used the copy owned by the New York Public Library.

<sup>2</sup> In Vollmer's reprint, upon which the text of this edition is based (cf. *Introd.*, p. v), such errors are corrected, although in SS they are retained in order to give a verbatim reprint of the *editio princeps*. For example, instead of *Jabot*, 8. 11, the original reading is *Chapeau*, but the stage direction 7. 13 makes the error clear, apart from the context. Such an error would be easy in dictation, the two words being pronounced identically in Schiller's dialect (cf. N. 4. 17) but could not be made by the printer in reading copy.

<sup>3</sup> That section of Germany which includes part of Württemberg and Baden and southwestern Bavaria; in the Middle Ages one of the great duchies of the Empire, with much wider limits.

<sup>4</sup> Cf. Albert Ludwig, *Schiller. Sein Leben und Schaffen*, pp. 256, 378.

certain words of related or identical origin, such as *für* and *vor* (cf. N. 11. 9), *wenn* and *wann* (cf. N. 21. 23), which were still used interchangeably in popular speech but were already carefully distinguished by the grammarians.<sup>1</sup> How far the use of archaic, dialectic and of actually incorrect forms is identical with the author's own practice, how far it is due to a conscious effort to make the characters speak the language of their station, cannot always be determined. The few examples of Schiller's handwriting preserved from that period (cf. Pfeiderer, p. 279) prove that some of the irregular forms coincided with his own usage. A few may be due to the printer. This would seem to be true of some inconsistencies of orthography in close sequence, such as *Durchleucht* and *Durchlaucht*, used by the same character in the same scene (cf. N. 21. 24); possibly also in the confusion of *für* *sich* and *vor* *sich* (cf. N. 11. 9). It is not likely that Schiller wrote *deutfch* in the dramatis personæ while throughout the play, as invariably in his letters of that period, he writes *teutfch* (cf. N. 10. 12). It is, of course, possible that he wrote *deutfch* in the single instance where the word was not to be spoken, elsewhere *teutfch*, to imitate the pronunciation of the subjects of the 'German Prince' in question, for the benefit, namely, of actors who did not use the Swabian dialect (as in *Maria Stuart* he writes 'Leicester' in stage directions, but 'Lester' when the name is spoken). In this edition the orthography has been normalized, and likewise modernized, throughout when the original forms have no significance other than orthographic, as explained in the Preface, p. v.

The abundant use of foreign words in *Kabale und Liebe* may likewise be variously accounted for. They were current in the speech which Schiller heard and used and were especially

<sup>1</sup> The foregoing examples and others have been explained in the Notes; they may be located by reference to Index 1, following the Notes and Comment. — The subject of Schiller's language in his earliest works is treated in a scholarly study by W. Pfeiderer, *Die Sprache des jungen Schiller in ihrem Verhältnis zur NHD Schriftsprache*, published in [Paul und Braunes] *Beiträge zur Geschichte der deutschen Sprache und Literatur*, vol. 28 (1903), pp. 273-424. Cited N. 4. 17 and frequently thereafter. Although Pfeiderer's study includes only *Die Räuber* and *Fiesco* (of the dramas), the material and the deductions are equally valuable for *Kabale und Liebe* because of the intimate connection of this drama with those that preceded, especially with *Fiesco*. There is also a doctoral dissertation by Fr. M. E. Kasch, *Mundartliches in der Sprache des jungen Schiller* (1900) which contains useful word-lists.

characteristic of court and military circles. Their effect is partly to reproduce the natural speech of his characters, partly to satirize the mimicry of aristocracy by bourgeoisie (cf. N. 3. 21). Schiller's punctuation was arbitrary and erratic and modern editors normalize it extensively. He used the dash very freely, sometimes as a substitute for the comma, often it seems to guide the actor in delivering his lines.

Apart from these peculiarities of orthography and vocabulary the language of *Kabale und Liebe* is characterized by many homely phrases and idioms which are sometimes more natural than elegant; at other times it is highly poetic, occasionally bombastic (cf. *Introd.*, p. xcii). A feature of the text is the detail and vividness of the stage directions which everywhere emphasize that the parts are to be acted as well as spoken. Examples of the many are the directions given to Miller in I. 2 (such as *kneipt seine Frau in die Ohren*, 7. 26, *seiner Frau vor den Hintern stoßend*, 8. 5) and II. 6 (*tritt hervor in Bewegung, wechselnd* für *But mit den Zähnen knirschend und für Angst damit flappernd*, 54. 6 f.), or to Ferdinand in III. 4 (*das Gesicht verzerrt und an der Unterlippe nagend*, 73. 9, cf. 23 f.). Sometimes the author's instructions are naive in their realism, as when von Kalb is asked to spread an odor of musk over the whole parterre (54. 6 f.), or when Ferdinand is required to turn *schneeblau* (28. 27) and when Lady Milford receives Ferdinand *unter merkwürdigem Herzklopfen* (38. 4).

## B. — TRANSLATIONS — FOREIGN STAGE VERSIONS

*Kabale und Liebe* was soon translated into English (1795), French (1799) and Spanish (1800); later into Italian (1817) — again, in 1842 — Swedish (1833), Hungarian (1827), Czech (1859), Polish (1883) and Modern Greek (1890). It was produced in Paris, 1801, but was received very unfavorably. Twenty-five years later three French adaptations were played almost simultaneously in Paris with considerable success.<sup>1</sup> Another French translation appeared 1857. The most important French version is that of Alexandre Dumas (père), 1847, with the title *Intrigue et Amour*.<sup>2</sup> Dumas has taken

<sup>1</sup> As noted by Goethe in a review of French translations of German drama; *Werke*, Hempel edition, vol. 29, p. 680. Cf. Minor, II. 214.

<sup>2</sup> Cf. *Théâtre Complet de Alex. Dumas*, Paris, 1889. Vol. x., pp. 189-306.

some liberties with the text, as might be expected of so practical and experienced a dramatist, but the rendering is on the whole spirited and fairly close to the original. The question as to how the president could commit the blunder of making Ferdinand the confidant of his crime against his predecessor is obviated by assuming that Ferdinand, unbeknown to his father, had witnessed it (cf. N. 61. 2). At the end of III. 4 instead of the ugly words, „Schlange, du lügst!“ Ferdinand says: „Luise, beware! I might well believe that something else keeps you here!“ And for his accusation, „Ein Liebhaber fesselt dich,“ Dumas substitutes: „Luise, I give you until to-morrow to choose. To-morrow I will know the true reason of your refusal.“ Scene 5 of Act V (except Miller's first speech) is omitted. The most important change is in the closing scenes. Ferdinand's pity for old Miller makes him resolve (V. 4) to spare Luise and to die alone. After Miller leaves them together (V. 7) he drinks of the lemonade and when he tells Luise that it is poisoned she seizes the glass and drains it before he can prevent her — a questionable means of relieving Ferdinand of the guilt of her murder. The final scene is very brief. Ferdinand with a last effort grasps his sword and wounds Wurm. He dies without giving his father a sign of forgiveness. The president curses Wurm, who declares that he had poisoned the former president with von Walter's aid, whereupon the latter says, „This man tells the truth“ and surrenders. Wurm's confession, which is none too well motivated in Schiller, is here absolutely without justification, a blunder which leaves an unfortunate final impression. In general, Dumas has toned down the language, eliminating, especially, many of Miller's violent utterances. Of his occasional interpolations one, at least, deserves to be noted: In I. 1. Miller says to his wife: „Oh yes, of course! These love-affairs all begin innocently enough, but they finish like Margaret's in *Faust*.“ (The *Fragment* of Goethe's *Faust*, Part I, appeared in 1790!)<sup>1</sup> — In 1849 Verdi composed a grand opera, *Luise Miller*, with the Italian text of Commarano.

A very poor adaptation of Schiller's tragedy was made by

<sup>1</sup> In the critical analysis of *Kabale und Liebe* given by Albert Kontz, in his excellent book, *Les Dramas de la Jeunesse de Schiller* (Paris, 1899), pp. 358-388, are noted most of the important changes in Dumas' adaptation.



the Spanish dramatist Manuel Tamayo y Baus in 1852.<sup>1</sup> The author has borrowed certain rôles and situations, but all that is characteristic in *Kabale und Liebe* is missing in *Ángela*. The character of Miller, for example, has no counterpart and the heroine's mother is a commonplace woman of the bourgeoisie. The Countess Adelaida is a most exemplary person and is ill suited to certain features of the rôle which she has inherited from Lady Milford. The counterparts of the president and von Kalb are sufficiently wicked, but are successfully baffled. A villainous physician, Araldi, substituted for Wurm, prepares a poisoned draft for Ángela which neither she nor anyone else drinks. Everything that savors of coarseness or virility is carefully eliminated. Tamayo's play as a whole is so faintly reminiscent of *Kabale und Liebe* that the expectations aroused by the author's specific avowal of "imitation" are sadly disappointed.

The first English translation (1795) was published anonymously, with the title *Cabal and Love*, by J. J. C. Timaeus.<sup>2</sup> Schiller's text is so hopelessly mutilated as to make it well-nigh unrecognizable in this rendering, which "the translator ventures to lay before the public with the utmost diffidence, conscious of the great defalcation of that spirit which animates each page of the glowing original." Whether his wretched performance is due to ignorance of the German language or to a well-intentioned attempt to "improve" the original for his English readers, is hard to determine. Even plot and characters are handled very freely. Miller was "formerly a merchant; but by repeated losses had been obliged to give up trade, and to become Music-master." The rôle of Miller's wife is eliminated. The president's name is Faulkener, von Kalb is called Mindheim.

<sup>1</sup> For information respecting Tamayo's *Ángela* I am indebted to an unpublished paper presented by my colleague Dr. Juliana Haskell, at a meeting of the Germanic Club of Columbia University.

<sup>2</sup> According to Goedeke, who gives his initials, incorrectly, as J. J. R. — H. G. Bohn, in the preface to his translation (1849) attributes this version to Peter Colombine. Possibly the translation of 1796 mentioned in the catalogue of the British Museum was the one known to Bohn, although he gives its date as 1795. He describes it as omitting wholly the first *three* scenes, while the translation attributed to Timaeus omits only the first *two*. The editor has not seen the translation of 1796 and its relation to that of 1795 is not certain from the statement of the catalogue, which calls it "another edition," published at "London and Leipzig." It has 120 pages, the edition of 1795, 129 pages.

Two years later Matthew G. Lewis, author of a very popular romance *The Monk*, published a translation of *Kabale und Liebe* which he entitled *The Minister*.<sup>1</sup> Lewis states that he has "thought it right to change the names both of the characters and of the play itself," lest his work should be mistaken for the former "extremely ill-executed version." The president is called Count Rosenberg; his son, Casimir. Kalb becomes Ingelheim, Wurm is named Warbeck. The heroine is called Julia; her father is Munster, her mother receives the name of Elizabeth. Lady Milford appears as Baroness Augusta, the old Kammerdiener as Walter. The translator volunteers the information that "the scene lies in Brunswick" and that "the action is supposed to pass about the year 1580." The early date, however, does not interfere with the departure for America of "seven thousand children of the land" (II. 2). Aside from the change of names the translator has "endeavored to keep strictly to the Original." He has nevertheless allowed himself considerable liberty in the way of omission and paraphrase, and even of addition, while much of his dialogue is either so banal or so stilted as to convey but little of the spirit of the original.<sup>2</sup> In spite its many shortcomings, however, Lewis's *Minister* does reproduce the essential content of Schiller's tragedy. Nothing in the plot is altered or suppressed and the meaning of the telling passages is not hidden, even if awkwardly expressed. The first adequate translation was

<sup>1</sup> *The Minister*. A Tragedy. Translated from the German of Schiller by M. G. Lewis, Esq. M. P. London, 1797.

<sup>2</sup> As an example may be taken Miller's lines in I. 1, beginning, „Das Mädel setzt sich alles Teufelsgezeug in den Kopf" (5. 18 ff.). Lewis renders, to the end of Miller's speech, as follows: "After all her wandering in the paradise of fools, in vain will the girl endeavor to regain her proper station: she will no longer remember, or only remember with blushes, that her father is a poor, unknown musician: she will look with contempt on the blessings within her reach; she will sigh after rank and splendour; and when I shall propose to her an husband, worthy of her favor and in possession of mine, she will reject the offer with aversion and contempt. Yet thus it shall not be, by heaven! I will instantly to the Baron; I will speak to him with all the openness of indignant honesty; I will throw myself at his feet; I will gall him with reproaches; I will soften him with my tears; and if his heart be not more impenetrable than marble, he must yield to the remonstrances of an anxious, a dotting father." In his next speech Miller admonishes his wife to quit her coffee and snuff (6. 6 f.). Lewis makes Munster say: "Fye fye, Elizabeth! Relinquish your perfumed chocolate, your luxurious feeding, your rich and glittering attire."

that of H. G. Bohn<sup>1</sup> (1849), mentioned above. The English of this version is fairly satisfactory and follows the original as closely, perhaps, as the translator's considerations of idiom and propriety would permit. The modifications affect only single words and phrases; actual errors<sup>2</sup> are infrequent. The latest translation is that of T. C. Wilkinson (London, 1884), said to be "by far the best," reproducing in readable English, "the exact meaning of the most difficult and abstruse passages."<sup>3</sup> A manuscript translation dated 1848 and attributed to John Howard Payne, is said to be in the Congressional Library at Washington.<sup>4</sup>

*Kabale und Liebe* had its first stage production in English at the Park Street Theater, New York, May 10, 1799, under the management of William Dunlap,<sup>5</sup> who had given *Don Carlos* four days earlier. He later produced *Fiesco*, *Wallenstein* and *William Tell*. The first American performance of Schiller on record is that of *The Robbers*, in New York, May 14, 1795.<sup>6</sup> Since *Kabale und Liebe* was played as *The Minister*, Lewis' version was evidently used. This was also the basis of the production at Covent Garden Theater, London, May 4, 1803, apparently the first performance in England. The play was now entitled *The Harper's Daughter, or Love and Ambition*. This adaptation was produced at the Chestnut Street Theater, Philadelphia, December 13, 1813, and was subsequently repeated in that city and in Baltimore.<sup>7</sup> As given here (and probably in New York as well), the play was extensively cut. We learn that "it was found necessary to omit the whole character of Augusta (Lady Milford)."<sup>8</sup> The language was moderated, most of the references to the Deity and the examples of tyranny and oppression were omitted. Lewis'

<sup>1</sup> Reprinted in the Bohn Library edition of *Schiller's Works*, vol. 4, London, 1886. Also in *Schiller's Complete Works*, ed. by Charles J. Hempel, Philadelphia, 1860.

<sup>2</sup> Such as the rendering of *erschlämmt*, "i.e. erschläffe" (43.22) by "slumbered."

<sup>3</sup> According to Thomas Ken, *Schiller's Dramas and Poems in England* (London, 1906), p. 39. The present editor has not been able to obtain it.

<sup>4</sup> Early Influence of German Literature in America. Frederick H. Wilson. *American Germanica*, vol. III, No. 2, p. 124.

<sup>5</sup> Cf. William Dunlap, *A History of the American Theater*. New York, 1832.

<sup>6</sup> Wilkens, *ibid.*, p. 111.

<sup>7</sup> *Schiller on the Philadelphia Stage*. Charles F. Brooks. *German American Annals*, vol. III, No. 6 (Schiller Number), 1905, p. 254 ff.

translation was badly reprinted at Baltimore in 1802, again with the title of *The Harper's Daughter*, in 1813, at Philadelphia. The London version of 1795, *Cabal and Love*, was reprinted at Baltimore in 1803. A wretchedly garbled adaptation, entitled *Power and Principle*, was performed at the New Strand Theater, London, in 1850.

### C. — BIBLIOGRAPHY

With very few exceptions only the works consulted in the preparation of this edition of *Kabale und Liebe* are here included. Journals cited in the footnotes are omitted. A (practically) complete bibliography to 1893 of Schiller's life and works is contained in KARL GOEDEKE'S *Grundriss zur Geschichte der deutschen Dichtung*, vol. v., pp. 97-237 (of *K. u. L.*, pp. 172-174). For annual bibliography, since 1890, see the *Jahresberichte für neuere deutsche Literaturgeschichte*. The most important editions and critical works are enumerated in ADOLF BARTELS' very useful *Handbuch zur Geschichte der deutschen Literatur* (2. Auflage, Leipzig, 1909), pp. 312-335. A very brief selected bibliography, with prices, in JOHN S. NOLLEN'S *Chronology and Practical Bibliography of Modern German Literature*. Chicago, 1903.

The principal modern editions of Schiller's complete works are as follows:

SÄMMTLICHE SCHRIFTEN. Historisch-kritische Ausgabe. 15 Bände. Stuttgart, 1868-76. General editor, KARL GOEDEKE. — The standard text (cf. Appendix A); provided with complete, critical apparatus and brief introductions. (Abbrev. SS.)

DEUTSCHE NATIONAL-LITTERATUR. 12 Theile in 16 Bänden. Berlin u. Stuttgart [1882-89]. Edited by BOXBERGER and BIRLINGER. — Introductions and explanatory notes. (Abbrev. DNL.)

BIBLIOGRAPHISCHES INSTITUT. 14 Bände. Leipzig u. Wien [1895-96]. Edited by LUDWIG BELLERMANN. — Brief critical apparatus, introductions and explanatory notes. The best working edition; used in this edition of *Kabale und Liebe* for citations from Schiller's other works (*Werke*, ed. Beller-mann).

**SÄKULAR-AUSGABE.** 16 Bände. Stuttgart u. Berlin [1904-05]. General editor, EDUARD v. D. HELLEN. — Introductions and explanatory notes. Published as "Sämtliche Werke," but does not include variant redactions, such as the stage version of *Die Räuber* or the earlier text of *Don Carlos* (contained in DNL and Bellermann).

**HISTORISCH-KRITISCHE AUSGABE.** 20 Bände. Leipzig [1911]. Edited by OTTO GÜNTTER and GEORG WITKOWSKI. — Selected variants in vol. 20. Brief introductions and notes. (Cf. infra, under Editions of *Kabale und Liebe*.)

# 1. BIOGRAPHY AND GENERAL CRITICISM INCLUSIVE OF KABALE UND LIEBE

The most important first-hand source of information is Schiller's correspondence:

**SCHILLERS BRIEFE.** Kritische Gesamtausgabe, herausgegeben und mit Anmerkungen versehen von FRITZ JONAS. 7 Bände. Deutsche Verlags-Anstalt. Stuttgart, Leipzig, Berlin, Wien [1892-96]. Cited as *Briefe*.

**BRIEFE AN SCHILLER.** Herausgegeben von L. URlicHS. Stuttgart, 1877.

There is a good selection from Schiller's letters by EUGEN KÜHNEMANN, *Ausgewählte Briefe* (2 small volumes in the "Hausbücherei" series). Hamburg, 1905. The most important letters to 1789, with some letters to Schiller, are published under the title *Feuertrunken* in the "Bücher der Rose" series: *Schillers Briefe bis zu seiner Verlobung*. Herausgegeben von HANS BRANDENBURG. Ebenhausen bei München, 1909. These selections are well adapted to the student's use and provide valuable collateral reading.

Additional first-hand information is found in the account by ANDREAS STREICHER, mentioned in the Introduction, page xi, footnote. Similar material is contained in the biography by Schiller's sister-in-law, KAROLINE VON WOLZOGEN, in *Schillers Gespräche* and in *Schillers Persönlichkeit*, included in the list that follows.

Of the recent critical biographies in German the most valuable for the study of the four early dramas, including *Kabale und Liebe*, is that by MINOR (incomplete, ending with *Don*

*Carlos*). The best complete work is that of KARL BERGER. A very useful chronological survey of Schiller's life and writings, inclusive of his letters (according to Jonas' edition), is provided by ERNST MÜLLER's *Schiller-Regesten*. The standard critical biography in English is by CALVIN THOMAS. This contains a "Survey of Schiller Literature," to which the student is referred for information as to other important works included in this bibliography. Two works of particular value for the study of the plays are BELLERMANN's *Schillers Dramen* and WEITBRECHT's *Schiller in seinen Dramen*. Bellermann's criticism deals with the characters and dramatic structure, discussing mooted questions and adding specific comment on troublesome passages. This work supplements admirably the author's edition of *Schillers Werke* (see above) and is indispensable to the advanced student and the teacher. Little attention is given to the genesis of the plays and none to literary sources and influences, topics which are treated very fully by Minor. To these two works are to be added, for *Kabale und Liebe*, the valuable "Studie" by ERNST MÜLLER, included among the commentaries named below (2), and for the four early plays, the "Étude historique et critique" of ALBERT KONTZ.

- BELLERMANN, LUDWIG. *Schillers Dramen. Beiträge zu ihrem Verständnis.* 3 Bände. 3. Auflage. Berlin, 1905. (4. Auflage, 1908.)
- BERGER, KARL. *Schiller. Sein Leben und seine Werke.* 2 Bände. München, 1910, 1911.
- BOYSEN, HJALMAR H. *Goethe and Schiller. Their Lives and Works.* 7th edition. New York, 1894.
- BRAHM, OTTO. *Schiller.* Bd. I. Bd. II. 1. Hälfte. Berlin, 1888, 1892. (Incomplete, to 1794.)
- BRAUN, JULIUS W. *Schiller im Urtheile seiner Zeitgenossen.* 3 Bände. Leipzig, 1882. (Extracts from contemporary reviews.)
- BULTHAUPT, HEINRICH. *Dramaturgie des Schauspiels.* Band I. 9. Auflage. Oldenburg u. Leipzig, 1902. (Schiller, pp. 237-465.)
- CARLYLE, THOMAS. *The Life of Friedrich Schiller.* London, 1825. (The first biography in English. Reprinted in Lovell's Literature Series and in many other editions.)

- DEETGEN, WERNER. Die Schiller-Feier der Bühnen im Jahre 1905. Leipzig, 1905.
- ECKERMANN, JOHANN PETER. Gespräche mit Goethe in den letzten Jahren seines Lebens. Herausgegeben von A. v. d. Linden. 3 Bände. Leipzig, 1895.
- FISCHER, KUNO. Schiller als Komiker. Leipzig, 1868. Reprinted in Schiller-Schriften. Heidelberg [1890].
- FREYTAG, GUSTAV. Die Technik des Dramas. Leipzig, 1863. 9. Auflage, 1910. (Translated by MacEwan, Chicago, 1895.)
- HARNACK, OTTO. Schiller. Berlin, 1898.
- HINRICHS, H. F. W. Schillers Dichtungen, nach ihren historischen Beziehungen und ihrem inneren Zusammenhange. 2 Bände. Leipzig, 1838.
- HOFFMEISTER, KARL. Schillers Leben, Geistesentwicklung und Werke. 3 Bände. Stuttgart, 1838-42.
- KETTNER, GUSTAV. Schiller-Studien. Beilage zum Jahresbericht der Königlichen Landesschule Pforta. Naumburg, 1894.
- KONTZ, ALBERT. Les Drames de la Jeunesse de Schiller. Étude historique et critique. Paris, 1899.
- KÜHNEMANN, EUGEN. Schiller. München, 1905.
- LUDWIG, ALBERT. Schiller und die deutsche Nachwelt. Berlin, 1909. (An exhaustive study of Schiller criticism in the nineteenth century.)
- Schiller. Sein Leben und Schaffen. Berlin, Wien, 1912.
- MARBACHER SCHILLER-BUCH. Herausgegeben von Otto Güntter. Bd. I, 1905. II. 1907. III. 1909. Stuttgart.
- MARTERSTEIG, MAX. Die Protokolle des Mannheimer National-Theaters. Mannheim, 1890.
- MINOR, JAKOB. Schiller. Sein Leben und seine Werke. Bd. I und II. Berlin, 1890. (Incomplete, through *Don Carlos*.)
- MÜLLER, ERNST. Schillers Jugendsdichtung und Jugendleben. Stuttgart, 1890.
- Schiller-Regesten. Leipzig, 1890. — *See also under* (2).
- NEVINSON, HENRY W. Life of Friedrich Schiller. "Great Writers" series. London, 1889.
- PALLESKE, EMIL. Schillers Leben und Werke. 2 Bände. Berlin, 1858-59. 15. Auflage, 1900.

- PETSCH, ROBERT. Freiheit und Notwendigkeit in Schillers Dramen. München, 1905.
- REA, THOMAS. Schillers Dramas and Poems in England. London, 1906.
- RUBENSOHN, MAX. Das wiedergefundene Bildnis des jungen Schiller. *Westermanns Monatshefte*, vol. 109 (Oct. 1910).
- SCHILLERS GESPRÄCHE. Berichte seiner Zeitgenossen über ihn, herausgegeben von Julius Petersen. Leipzig, 1911.
- SCHILLERS PERSÖNLICHKEIT. Urteile der Zeitgenossen und Dokumente. 3 Bände. Weimar, 1904-09.
- SCHMIDT, JOHANNES. Schiller und Rousseau. *Sammlung gemeinverständlicher wissenschaftlicher Vorträge*, herausgegeben von Rudolf Virchow und Fr. von Heltzendorff. XI. Serie. Berlin, 1876.
- SCHREYER, HERMANN. Die dramatische Kunst Schillers in seinen Jugendwerken. Beilage zum Jahresbericht der Königlichen Landesschule Pforta. Naumburg, 1897.
- <sup>1</sup>[STREICHER, ANDREAS.] Schillers Flucht von Stuttgart und Aufenthalt in Mannheim, von 1782 bis 1785. Stuttgart u. Augsburg, 1836. Reprinted in *Cotta'sche Handbibliothek* and several other editions (including that in *Deutsche Literaturdenkmale*, Nr. 134).
- THOMAS, CALVIN. The Life and Works of Friedrich Schiller. New York, 1901.
- TIECK, (JOHANN) LUDWIG. Kritische Schriften. 4 Bände. Leipzig, 1848-52. (*Kabale und Liebe*, Bd. 4.)
- UNBESCHIED, HERMANN. Beitrag zur Behandlung der dramatischen Lektüre. Berlin, 1891. (Consists of critical analyses of Schiller's plays.)
- VOLKELT, JOHANNES. Aesthetik des Tragischen. 2. Auflage. München, 1906.
- WEITBRECHT, KARL. Schiller in seinen Dramen. 2. Auflage. Stuttgart, 1907.
- WELTRICH, RICHARD. Geschichte seines Lebens und Charakteristik seiner Werke. Bd. I. Stuttgart, 1899. (The most exhaustive treatment undertaken thus far. Covers only the period to Schiller's flight from Stuttgart.)
- [WOLZOGEN, KAROLINE VON.] Schillers Leben, verfasst aus Erinnerungen der Familie, seinen eigenen Briefen und den Nachrichten seines Freundes Körner. Stuttgart u. Tübingen, 1836.
- <sup>1</sup> Names and dates enclosed in [ ] do not appear in the original edition.



- gen, 1830. Reprinted in *Cotta'sche Bibliothek der Weltliteratur* [1884].
- WOODBRIDGE, ELISABETH. *The Drama. Its Law and its Technique*. Boston and Chicago [1898].
- WYCHGRAM, JAKOB. Schiller, dem deutschen Volke darge-  
stellt. Bielefeld u. Leipzig, 1893. 4. Auflage, 1901. (Con-  
tains a large number of authentic illustrations.)
- ZIEGLER, THEOBALD. Schiller. Leipzig, 1905. In the Teub-  
ner series, *Aus Natur und Geisteswelt*.

## 2. KABALE UND LIEBE

### EDITIONS. ENGLISH TRANSLATIONS. COMMENTARY.

The principal modern editions are contained in the respec-  
tive volumes of Schiller's complete works, enumerated above  
(1). Only English translations are included here. They are  
briefly characterized in Appendix B, where mention is made of  
some of the translations and adaptations in other languages,  
particularly of that by Alexandre Dumas. For additional  
foreign versions, see Goedeke's *Grundriss*, v. 173-174, and *Cata-  
logue of the British Museum*, s. v. Schiller (London, 1896).

### Principal Editions

- KABALE UND LIEBE — ein bürgerliches Trauerspiel in fünf  
Aufzügen von Friedrich Schiller. Mannheim, in der Schwa-  
nischen Hofbuchhandlung. 1784. (*Editio princeps*. Fac-  
simile of title on page 1 of this edition.)
- BELLERMANN, LUDWIG. Schillers Werke. [1895-96.] Zwei-  
ter Band (*Die Räuber, Fiesco, Kabale und Liebe*).
- BOXBERGER, R. Schillers Werke. [1882-89.] Vierter Teil  
(*Kabale und Liebe, Don Carlos*).
- SCHMIDT, ERICH. Schillers sämtliche Werke. Säkular-  
Ausgabe. [1905.] Dritter Band (*Die Räuber, Fiesco,  
Kabale und Liebe*).
- VOLLMER, WILHELM. Schillers sämtliche Schriften. Histo-  
risch-kritische Ausgabe. Dritter Theil (*Fiesco, Kabale und  
Liebe, Rheinische Thalia*). 1868.
- Kabale und Liebe. Ein bürgerliches Trauerspiel  
von Schiller. Mit einer Einleitung und mit kritischen Noten.  
Stuttgart, 1880.

WITKOWSKI, GEORG. *Kabale und Liebe*. Ein bürgerliches Trauerspiel in fünf Aufzügen von Schiller. Mit Einleitung und Anmerkungen. Leipzig. (*Die Meisterwerke der deutschen Bühne*, Nr. 22.)

——— Schillers sämtliche Werke [1911]. Vierter Band (*Die Räuber, Fiesco, Kabale und Liebe*).<sup>1</sup>

### German School Editions

HACHEZ, KARL. *Kabale und Liebe*. Für den Schulgebrauch herausgegeben. Leipzig, 1895. (Freytags Schulausgaben.)

LICHTENHELD, ADOLF. *Kabale und Liebe*. Mit Einleitung und Anmerkungen versehen. Wien. (Graesers Schulausgaben.)

### English Translations

[? COLOMBINE, PETER.] *Cabal and Love, a tragedy*. Translated from the German of Frederick Schiller. London, 1795. — Reprinted, Baltimore, 1803.

[? TIMAEUS, J. J. C.] *Cabal and Love*. London and Leipzig, 1796.<sup>2</sup>

LEWIS, MATTHEW G. *The Minister. A Tragedy*. Translated from the German of Schiller by M. G. Lewis, Esq., M. P. London, 1797. — Reprinted, Baltimore, 1802. With the title "The Harper's Daughter." Philadelphia, 1813.

BOHN, HENRY G. *Love and Intrigue*. Translated from the German of Friedrich Schiller. London, 1849. — Reprinted in *Schiller's Complete Works*, vol. 1, edited by Charles J. Hempel. Philadelphia, 1860. Also in the Bohn Library edition of *Schillers Works*, vol. 4. London, 1886.

WILKINSON, T. C. *Cabal and Love*. Translated from the German of Friedrich Schiller. London, 1884.

<sup>1</sup> Although called a „Gefürterte Ausgabe“ the text of *Kabale und Liebe* seems to be based upon that of the editor's earlier publication and some of the errors remain (e.g. *mach*, 378. 1 and 49. 14, resp.; so, too, *et*, 333. 22 and 12. 38, resp.), others having been corrected. In the reprinted „Einleitung“ p. 312, the names of Montmartin and Rieger are confused as before (p. viii), Rieger being made, in effect, to displace "his predecessor Montmartin."

<sup>2</sup> The authorship and the relation of these two translations is uncertain. Cf. Appendix B.

### Commentaries and Critical Studies

- BELLERMANN, LUDWIG. Schillers Dramen (cf. supra). Vol. I. pp. 168-228.
- BISCHOFF, ERICH. Erläuterungen zu Schillers Kabale und Liebe. Königs *Erläuterungen zu den Klassikern*, 31. Bändchen. Leipzig.
- DÜNTZER, HEINRICH. Schillers Kabale und Liebe. *Erläuterungen zu den deutschen Klassikern*, Bd. 15, 16. Leipzig, 1878.
- FRICK, O. Wegweiser durch die klassischen Schuldramen. Zweite Abteilung. Schillers Dramen, I. Gera und Leipzig, 1901. (*Kabale und Liebe*, pp. 90-130.)
- KETTNER, GUSTAV. Die Composition von Kabale und Liebe. In *Schiller-Studien* (cf. supra), pp. 32-50.
- MÜLLER, ERNST. Schillers Kabale und Liebe. Eine Studie. Tübingen, 1892. (Cited as Müller, *Studie*.)
- RUDOLPH, L. und GOLDBECK, K. Schiller-Lexikon. 2 Bde. Berlin, 1869. 2. Ausgabe. 1890.
- UNBESCHIED, HERMANN. (Critical analysis of dramatic structure.) See above, under (1).

### Historical Background

- KAPP, FRIEDRICH. Der Soldatenhandel deutscher Fürsten nach Amerika. 2. Auflage. Berlin, 1874.
- PAHL, JOH. GOTTFRIED. Geschichte von Wirtemberg, für das wirtembergische Volk. 6 Bändchen. Stuttgart, 1827-31.
- SPITTLER, LUDWIG TIMOTHEUS. Sämmtliche Werke. 15 Bände. Stuttgart und Tübingen, 1837.
- STÄLIN, CHRISTOPH FRIEDRICH. (Article on) Karl Eugen, Herzog von Württemberg. *Allgemeine Deutsche Biographie*. 15. Band.
- VELY, L. Herzog Karl von Württemberg und Franziska von Hohenheim. Stuttgart, 1876.

### 3. LINGUISTIC AND GRAMMATICAL

- BORCHARDT, WILHELM. Die sprichwörtlichen Redensarten im deutschen Volksmunde. 2. Auflage, herausgegeben von Gustav Wustmann. Leipzig, 1894.
- HETZEL, S. Wie der Deutsche spricht. Leipzig, 1896.

- HEYNE, MORITZ. Deutsches Wörterbuch. 3 Bände. Leipzig, 1890-95. 2. Auflage, 1906. (There is a one-volume abridgment, well suited to the needs of students.)
- KASCH, FRIEDRICH, M. E. Mundartliches in der Sprache des jungen Schiller. Greifswald, 1900. (Dissertation.)
- KLUGE, FRIEDRICH. Etymologisches Wörterbuch der deutschen Sprache. 7. Auflage. Strassburg, 1905.
- PAUL, HERMANN. Deutsches Wörterbuch. Halle, 1897. (Explains many idioms and archaisms.)
- PFLIEDERER, W. Die Sprache des jungen Schiller in ihrem Verhältnis zur NHD Schriftsprache. [Paul und Braunes] *Beiträge zur Geschichte der deutschen Sprache und Literatur*. xxviii. Band. Halle, 1903. Pp. 273-424.
- RICHTER, ALBERT. Deutsche Redensarten. 2. Auflage. Leipzig.
- SCHRADER, H. Der Bilderschmuck der deutschen Sprache. 6. Auflage. Berlin, 1901.
- THOMAS, CALVIN. A Practical German Grammar. 4th ed. New York, 1900.

## 4. RELATED WRITINGS AND CRITICISM

- DEUTSCHE NATIONAL-LITTERATUR, herausgegeben von JOSEPH KÜRSCHNER. 222 Bände. Berlin und Stuttgart [1882-89]. (Abbrev. DNL.)
- DIDEROT, DENIS. *Le père de famille*. Translated into German by G. E. LESSING: *Der Hausvater*. *Das Theater des Herrn Diderot*. 1760. DNL, Bd. 65 (Lessings *Werke*, 8), herausgeg. von R. Boxberger.
- ELOESSER, A. Das bürgerliche Drama. Seine Geschichte im 18. und 19. Jahrhundert. Berlin, 1898.
- FLAISCHLEN, CÆSAR. Otto Heinrich von Gemmingen; mit einer Vorstudie über Diderot als Dramatiker. Stuttgart, 1890.
- GEMMINGEN, OTTO HEINRICH VON. Der teutsche Hausvater. 1780. DNL, Bd. 139. i, herausgeg. von Adolf Hauffen.
- <sup>1</sup>[GOETHE, J. W.] *Götz von Berlichingen mit der eisernen*

<sup>1</sup> The DNL edition of Goethes *Werke*, by Düntzer, Schröder and others, is complete in 36 vols. (40 Theile). The standard critical edition is the *Weimarer Ausgabe*, in four divisions: I. Literary works, 52 vols. II. Scientific Works, 13 vols. III. Annals, 13 vols. IV. Letters, 50 vols. Weimar, 1887-1912.

- Hand. Ein Schauspiel. 1773. DNL, Bd. 89 (Goethes *Werke*, 8, pp. 115-233), herausgeg. von Karl J. Schröder.
- [—] Die Leiden des jungen Werthers. Erster Theil. — Zweyter Theil. Leipzig, 1774. DNL, Bd. 94 (Goethes *Werke*, 13, pp. 1-134), herausgeg. von Heinrich Düntzer.
- Clavio. Ein Trauerspiel von Goethe. Leipzig 1774. DNL, Bd. 89 (Goethes *Werke*, 8, pp. 357-410), herausgeg. von Karl J. Schröder.
- HESS, JOSEPH. Otto Ludwig und Schiller. Cöln, 1902. (Dissertation.)
- HETTNER, HERMANN. Literaturgeschichte des achtzehnten Jahrhunderts. In 3 Theilen. Braunschweig, 1894. — Th. I. Gesch. der englischen Lit. 1660-1770. 5. Auflage. Th. II. Gesch. der französischen Lit. im 18. Jahrh. 5. Auflage. Th. III. Gesch. der deutschen Lit. im 18. Jahrh. 3 Bände. 4. Auflage.
- KETTNER, GUSTAV. Lessings Dramen im Lichte ihrer und unserer Zeit. Berlin, 1904.
- KÜCHLER, KURT. Friedrich Hebbel. Sein Leben und sein Werk. Jena, 1910.
- LEISEWITZ, JOH. ANTON. Julius von Tarent. Ein Trauerspiel. 1776. DNL, Bd. 79, herausgeg. von A. Sauer.
- [LENZ, J. M. R.] Die Soldaten. Eine Komödie. Leipzig, 1776. DNL, Bd. 80, herausgeg. von A. Sauer.
- <sup>1</sup>LESSING, G. E. Miss Sara Sampson. Ein Trauerspiel. Berlin, 1755. DNL, Bd. 59 (Lessings *Werke*, 2), pp. 167-253.
- Minna von Barnhelm oder das Soldatenglück. Ein Lustspiel. Berlin, 1767. DNL, Bd. 59 (Lessings *Werke*, 2), pp. 279-371.
- Emilia Galotti. Ein Trauerspiel. Berlin, 1772. DNL, Bd. 59 (Lessings *Werke*, 2), pp. 373-447.
- Nathan der Weise. Ein dramatisches Gedicht. Berlin, 1779. DNL, Bd. 60 (Lessings *Werke*, 3), pp. 1-189.
- LILLO, GEORGE. The London Merchant or the History of George Barnwell. London, 1731. — Edited with notes and introduction by Adolphus William Ward. Boston and London, 1906.
- LUDWIG, OTTO. Shakespeare-Studien. Leipzig, 1871.

<sup>1</sup> The DNL edition of Lessings *Werke*, by Boxberger and Blümner, is complete in 18 vols. (14 Theile). The standard critical edition is the Lachmann Muncker. 21 vols. Berlin, 1891-1907.